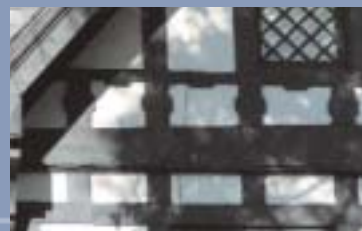


Details and techniques for renovating and building Norfolk houses



a pattern book *for*
norfolk neighborhoods
city of norfolk





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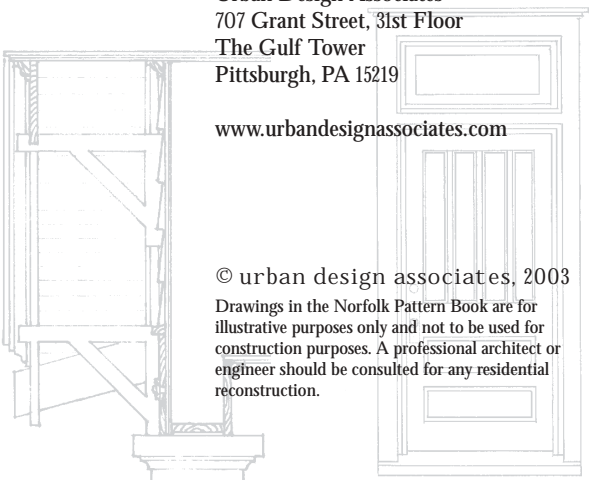


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Drawings in the Norfolk Pattern Book are for illustrative purposes only and not to be used for construction purposes. A professional architect or engineer should be consulted for any residential reconstruction.



To the Residents of Norfolk

The completion of *A Pattern Book For Norfolk Neighborhoods* signals an important step in the overall refurbishment of many of our older and traditional neighborhoods in Norfolk. Norfolk is a "city of plans." As such, the City of Norfolk has made more than a 30-year commitment to look closely at all of our neighborhoods that have both historical and architectural significance. With that in mind, we have made substantial investment of public dollars in order to attract private dollars to restore and build new housing in many of our neighborhoods, from Ghent to East Ocean View. The Pattern Book will assist many of our homeowners, builders, and communities as they repair, rebuild and expand their houses in maintaining and improving their neighborhoods.

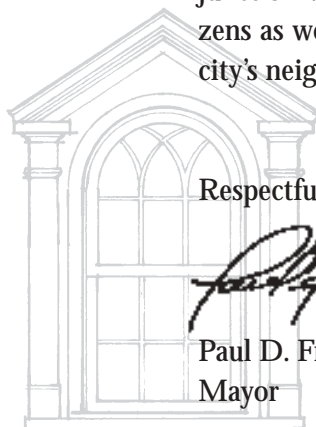
Our planning staff has made it known that pattern books have been in use since ancient Roman times when the architect Vitruvius created the first known guidelines for the design of buildings and streets. The concept was revived in Renaissance Italy by architects of that period and was influential as a published handbook of designs that greatly shaped British building practices. The British brought the idea to the American colonies, where pattern books remained a common town-building tool through the first half of the 20th century. We have, in fact, used the pattern book concept before in many of our planning and redevelopment efforts throughout the city. I am told we will be the first city to use the pattern book concept city-wide as a means to enhance and shape the rich architectural heritage of our neighborhoods which continue to show diversity and unique character.

Within this pattern book we have developed design guidelines that offer general direction for character retention that should be used in both restoration as well as new construction opportunities. At the same time, we offer in this document, though content and format, a vehicle for increasing public awareness of neighborhood conservation and revitalization.

We wish to thank and acknowledge the many agencies and participants who contributed in the preparation of this document and the fine work that was completed by the consultants Urban Design Associates in conjunction with our planning staff. We look forward to its use by our citizens as well as others who are interested in the preservation of our great city's neighborhoods.

Respectfully submitted,

Paul D. Fraim
Mayor



Purpose of the Norfolk Pattern Book

Norfolk has a rich architectural heritage that has created a collection of neighborhoods remarkable for their diversity and unique character. The architectural style of the houses varies from neighborhood to neighborhood, especially in the traditional neighborhoods built between 1850 and 1950. In recent years, the distinctly different quality of the traditional architectural styles has been affected by the mass production of houses that seem the

same wherever they are located. Also, homeowners often have a difficult time finding builders, architects, or materials and components that are in keeping with the period and detailing of their house.

The Department of Planning and Community Development has commissioned *A Pattern Book for Norfolk Neighborhoods* to provide a resource for homeowners, builders and communities as they repair, rebuild and expand their houses

and preserve their neighborhoods. From remodeling a front door, adding a wing to your house, building a new house, to building a whole new housing development, you will be able to find the appropriate patterns to help you and your architect guide the process of designing and building in ways that are consistent with the traditional Norfolk architecture and are compatible with the neighborhood character.



Overview of the Norfolk Pattern Book

This Pattern Book is organized in four sections: The Overview, Neighborhood Patterns, Architectural Patterns, and Landscape Patterns. Each section is designed to provide key information to help you make design and site planning decisions about a planned renovation or new house construction. The Neighborhood Patterns section provides a description of the various Norfolk neighborhoods by era. Building setbacks, the

character of the streets, landscaping, and architectural diversity are described for each era. This gives owners a sense of what key elements to look for when planning to build or renovate a house in one of these neighborhoods.

The Architectural Patterns section presents guidelines for building or renovating a traditional Norfolk house within a specific architectural style. Six different traditional styles found throughout

the Norfolk neighborhoods are illustrated with key details, materials and shapes to help owners determine the appropriate design elements for their house.

The Landscape Patterns section illustrates specific examples of fencing, walls, paving, and driveway types found in Norfolk neighborhoods.

An Appendix, listing materials resources and reference materials as well as a glossary, is also included.



Neighborhood Patterns



Architectural Patterns



Landscape Patterns

section a

Overview 1

Purpose and Overview of the Norfolk Pattern Book 1

How To Use the Norfolk Pattern Book 2

section b

Neighborhood Patterns 4

Norfolk Neighborhoods 4

Neighborhood Patterns 6

Nineteenth Century Neighborhoods 8

Early Twentieth Century Neighborhoods 10

Twentieth Century Post-War Neighborhoods 12

section c

Architectural Patterns 14

Norfolk Architectural Styles 15

Building a Norfolk House 16

Renovations 18

Additions 20

Transformations 23

Garages & Other Ancillary Structures 26

Norfolk Classical Revival 28

Norfolk Colonial Revival 34

Norfolk European Romantic 40

Norfolk Arts & Crafts 46

Norfolk Victorian 52

Norfolk Coastal Cottage 58

section d

Landscape Patterns 64

Landscape Elements 65

section e

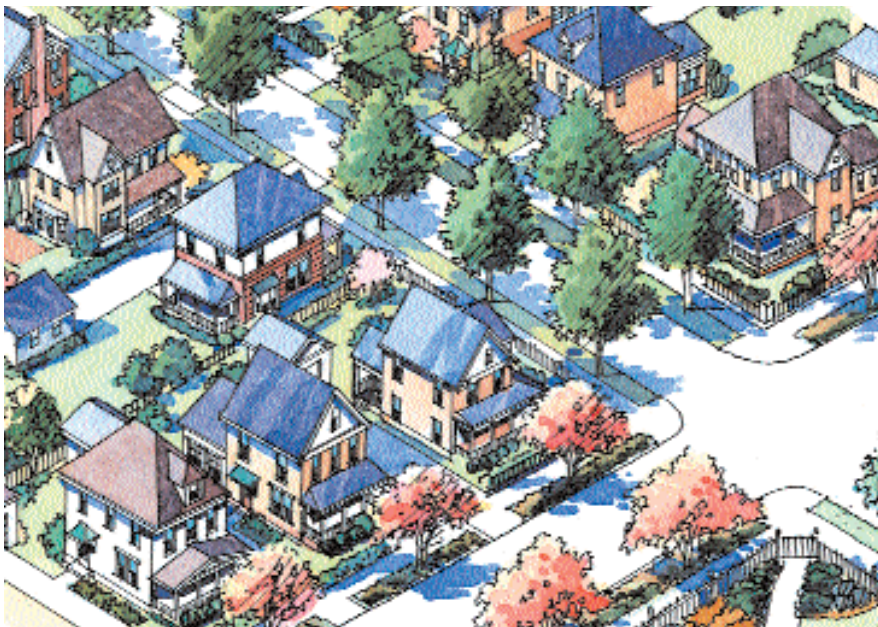
Appendix

Material Manufacturers and Resources 68

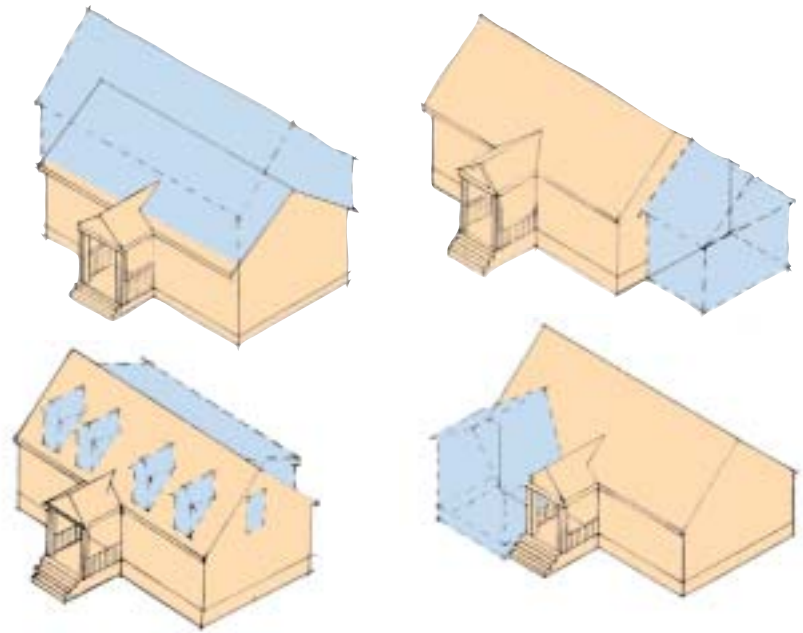
Glossary of Terms 69

Back Cover

A Pattern Book History



A Norfolk neighborhood pattern



Designing and renovating a Norfolk house

How To Use the Norfolk Pattern Book

The following step-by-step procedure describes how to use the Pattern Book for homeowners who are interested in renovating or adding on to their house and for individuals who are interested in constructing a new house.

STEP 1: Identify Your Neighborhood

Whether you own an existing house or are building a new house, refer to the Neighborhood Patterns section of the Pattern Book (pages B6 through B15) and review the three eras of neighborhood building described.

If you already own a house, select the era which your neighborhood most closely resembles—such as the typical front yard depth, streetscape character, house spacing, landscape treatments (both public and private)—that define your neighborhood.

If you are searching for a lot on which to build your new house, the Pattern Book can also be helpful. The Neighborhood Patterns section provides an overview of the unique characteristics of

each era of neighborhood building and a listing of many Norfolk neighborhoods that fall within each era. This introduction can direct you to the neighborhoods that have characteristics that interest you.

If you are building a new house, refer to Step 4. Otherwise, continue to Step 2.

STEP 2: Identify the Architectural Style of Your House

Once you've familiarized yourself with the era of your neighborhood, identify the architectural style that most closely resembles your house.

The Overview in the beginning of the Architectural Patterns section (pages C16 and C17) describes in visual form the predominant architectural styles found in Norfolk. The Table of Roof Pitches on page C20 in the Renovations section might also be helpful in identifying the style of your house.

If your house does not have an identifiable style or is a mix of two styles, select one for it that would work best with its massing and height.

STEP 3: For Additions & Renovations

For information on appropriate means of modifying your house (whether historic or post-war) refer to the Renovations section (pages C20 and C21) and the Additions section (pages C22 through C24). These sections describe strategies for adding on extra rooms or garages as well as changing or replacing exterior components such as windows, doors and materials. The Transformations section (pages C25 through C27) explains how to achieve an architectural style for your house through both renovations and additions.

STEP 4: For New Construction

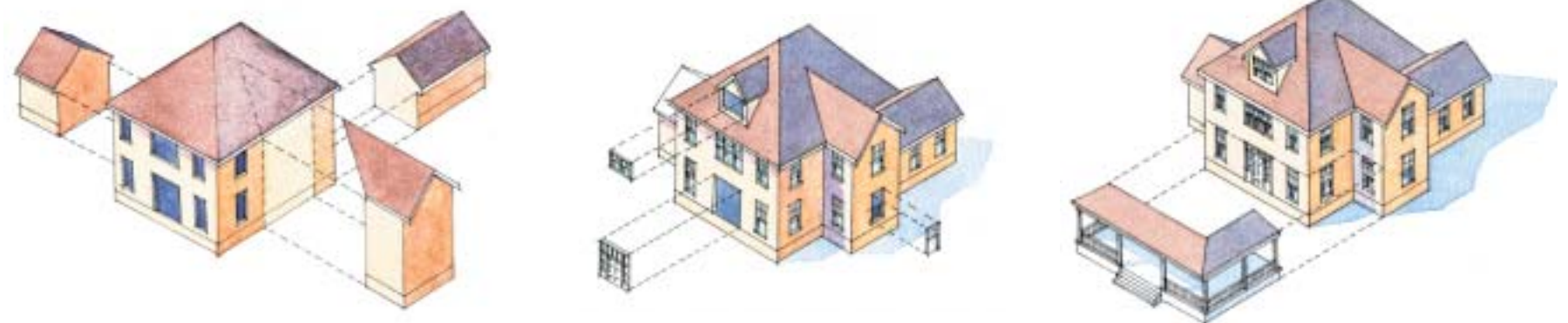
If you are planning on constructing a new house, refer to the Building a Norfolk House section (pages C18 and C19) which outlines the step-by-step process of composing a Norfolk House and relates the individual elements, such as windows, doors and porches, to the architectural styles (described in Step 5).

For ways of placing your house on a lot, refer to the typical house lot drawing which is shown for each era of neighborhood in the Neighborhood Patterns section. The diagram describes the typical “zones” of a house lot, such as front yard, front facade, side yard, and private zone, all of which vary depending on the era. The accompanying text describes appropriate placement of the house on the lot.

Also review the Garages & Other Ancillary Structures section (C28 and C29) which explains how to locate your garage and ancillary structures on your lot.

STEP 5: Review the Architectural Style Sections

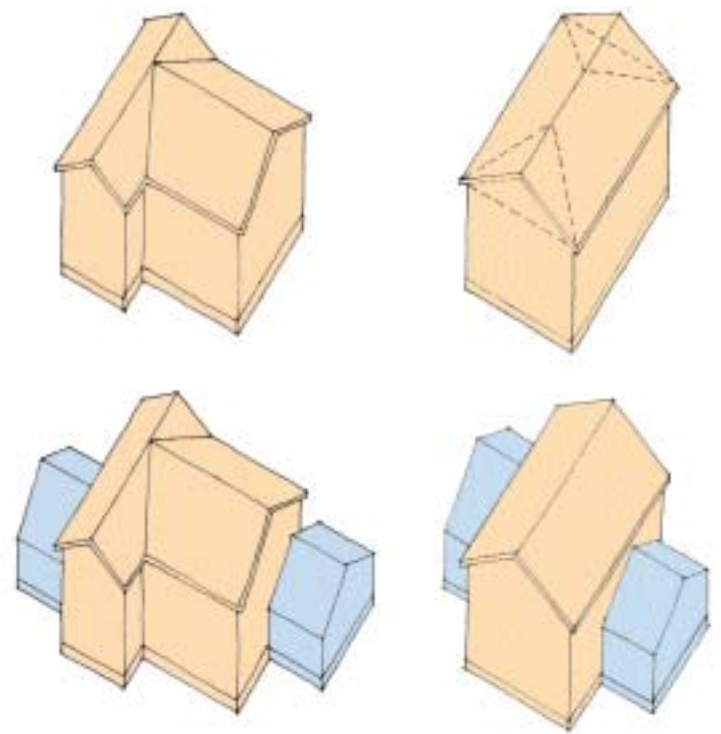
Six architectural styles found in Norfolk are documented in the Pattern Book: Classical Revival, Colonial Revival, European Romantic, Arts & Crafts, Victorian, and Coastal Cottage.



Assembling the elements of a Norfolk house



Character sketch of a Norfolk Arts & Crafts house



Massing and composition diagrams

HISTORY & CHARACTER

The first page of every architectural style section begins with a brief description of the style and its history. Photos of relevant examples of the style in Norfolk have been documented and are shown along with the essential qualities of each style. A partial elevation drawing and measured cross section relay the critical vertical dimensions and elements of the facade.

MASSING & COMPOSITION

This page describes the basic massing types or shapes of houses found in the Norfolk precedents for each architectural style. Each massing type is shown as a three-dimensional image with a corresponding elevation diagram showing potential additions. The layout of rooms should be designed to fit into the massing types found within the particular style you are designing. The roof types are part of this overall massing description.

WINDOWS & DOORS

The window and door spacing is related to both the shape and the style of the house. Typical window and door compositions are illustrated as part of the massing illustrations for each style. Typical window and door proportions, trim details and special window or door elements are illustrated on a separate page within each section.

PORCHES & CHIMNEYS

Porches are essential elements of the character of many Norfolk neighborhoods. The location and design elements of porches are covered on this page. The massing of the front porch is specific to each house type and distinct within a particular style.

Chimneys are a key element in the composition of the elevation for some of the styles. Massing and details such as chimney caps are outlined on this page.

MATERIALS & APPLICATIONS

This page of each style section in the Architectural Patterns includes a list of acceptable materials and their application. Also included on this page are hand-drawn elevation “possibilities” composed using elements described in the Pattern Book to illustrate the end result achieved if one follows the guidelines of the Pattern Book.

GALLERY OF EXAMPLES

This last page of each style section contains both a collection of photos of Norfolk houses in that style as well as detail photos of porches, doors and windows.

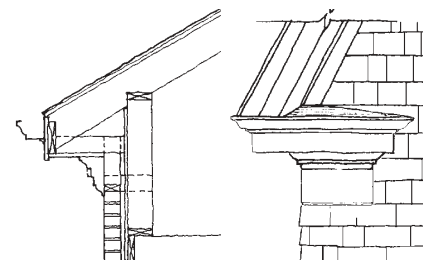
STEP 6: Review the Material Manufacturers List in the Appendix

Please review the list of material manufacturers for items such as doors, windows, columns, and moldings. Keyed to the appropriate architectural style, the list

can serve as a reference or resource when searching for the appropriate building supplies from local sources.

STEP 7: Review the Resources List in the Appendix

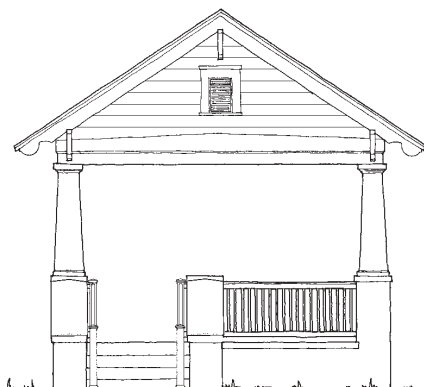
For those who are interested in learning more about Norfolk’s residential architecture, architectural styles in general, Norfolk’s history, or available resources from the City of Norfolk, this list provides a handy reference.



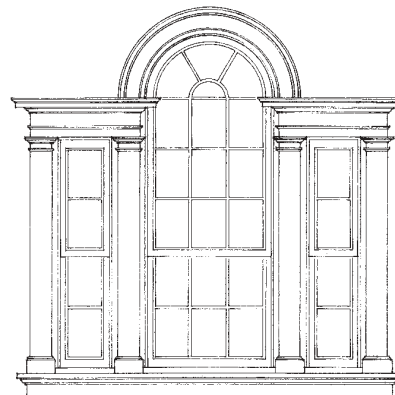
Eave details



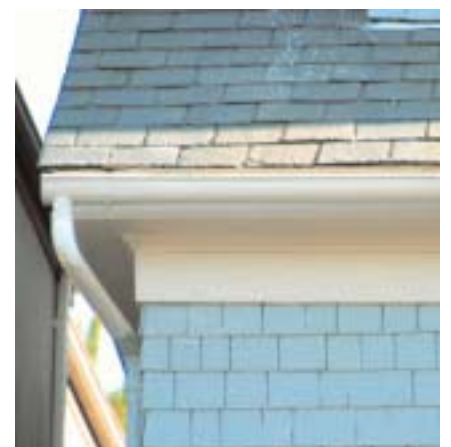
Style examples



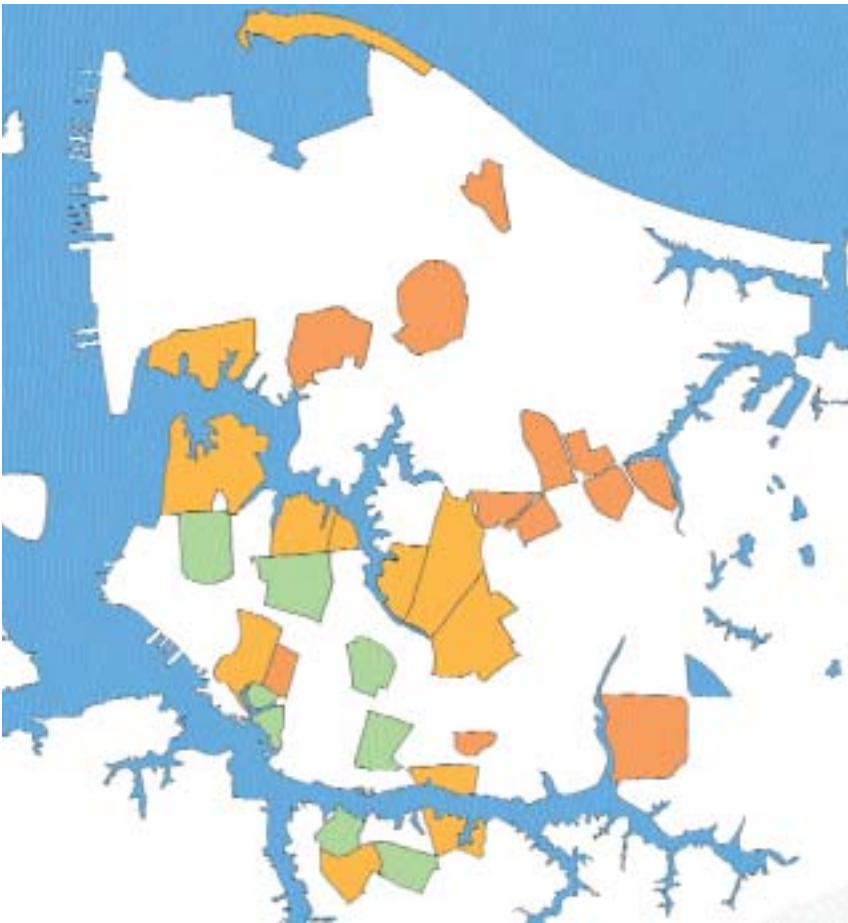
Identifying or selecting a porch



Identifying or selecting a window



Material options example



**Nineteenth-Century
Neighborhoods**

Brambleton
(Central and South)
Campostella
Freemason
Ghent
Hardy Field
Huntersville
Lambert's Point
Park Place

**Early-Twentieth-Century
Neighborhoods**

Ballentine Place
Berkley/Beacon Light
Campostella Heights
Chesterfield Heights
Colonial Place

Lafayette/Winona/Fairmont Park
Larchmont/Edgewater
Loch Haven/North Meadowbrook
North Ghent
Riverview
Willoughby

**Twentieth-Century
Post-War Neighborhoods**

Azalea Acres
East Norview
Ghent Square
Middle Towne Arch
Norvella Heights
Norview/Norview Heights
Oakdale Farms
Oceanair
Poplar Halls
Sussex

neighborhood patterns



Houses in Colonial Place



Houses in Freemason

This section of the Pattern Book contains a description of typical Norfolk neighborhoods by type and the architectural styles you can expect to find in them.

The character of the neighborhoods is established by many attributes including the natural setting, relationship to water, species and age of trees, setbacks of houses, relationship to other land uses, and the history and culture of the people who have lived in them. Three distinct neighborhood eras are described: nineteenth century, early twentieth century and twentieth century post-war neighborhoods. Illustrations identifying the key characteristics of each are provided.

The oldest neighborhoods, closest to the Downtown, include Ghent, Freemason, Park Place, Lambert's Point, Huntersville, and Hardy Field. Typically developed in the second half of the nineteenth century, these neighborhoods have traditional streets lined with closely spaced houses, often with front porches.

The next ring of neighborhoods, developed in the first half of the twentieth century, include Ballentine Place, Berkley/Beacon Light, Colonial Place, and Larchmont/Edgewater. They are characterized by houses set further back from the street, large trees and houses with smaller front porches and large side porches.

Post-war neighborhoods, such as Azalea Acres, Norview, Oceanair and Sussex, include coastal cottages, ranch houses and other newer models. They are characterized by typically one- to one-and-one-half story houses with entry porticos or canopies, large front and side yards, wide streets, widely spaced houses, and broad lawns.

Nineteenth-Century
Neighborhoods



Freemason



Ghent



Freemason

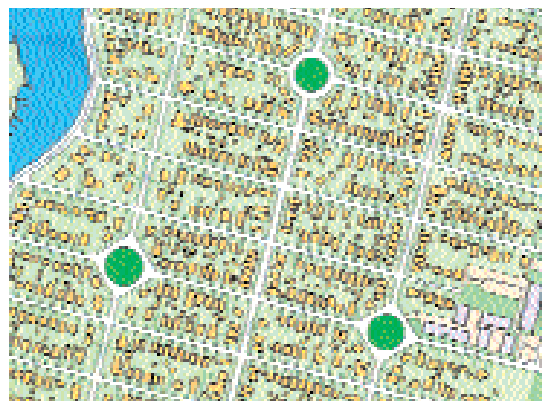
Early-Twentieth-Century
Neighborhoods



Loch Haven

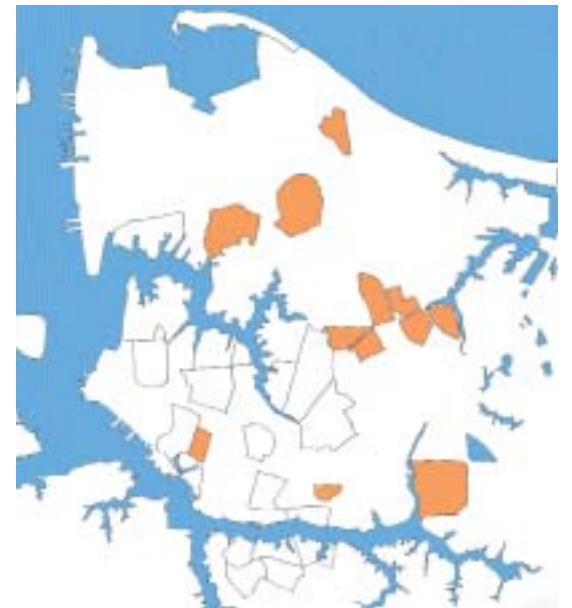


Riverview



Colonial Place

Twentieth-Century
Post-War Neighborhoods



Norview Heights



Middle Towne Arch



Norvella Heights

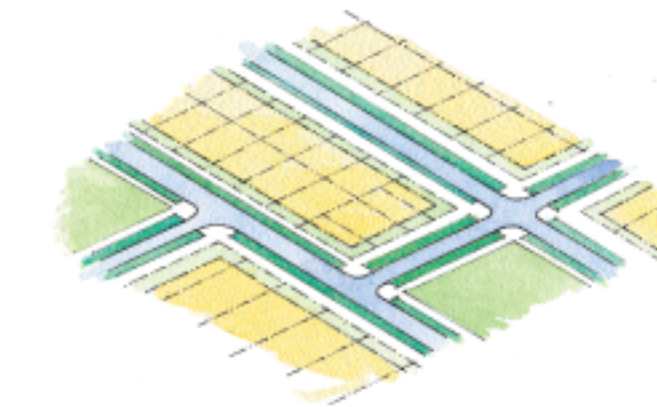
Neighborhood Patterns



Neighborhoods in the City
Norfolk’s wonderful neighborhoods—from the nineteenth-century neighborhoods of Ghent and Freemason to the post-war neighborhoods of Norview and Azalea Acres—provide a wide variety of architectural styles, house types and sizes. Yet despite the differences, these neighborhoods share a fundamental physical structure.



Streets & Blocks
The physical structure of a neighborhood is defined by its network of public streets, (occasionally with alleys), residential development blocks and park spaces. The street pattern can vary from a small-scale grid of streets focused on a park green to curving streets to a series of cul-de-sacs depending on the neighborhood’s era of development.



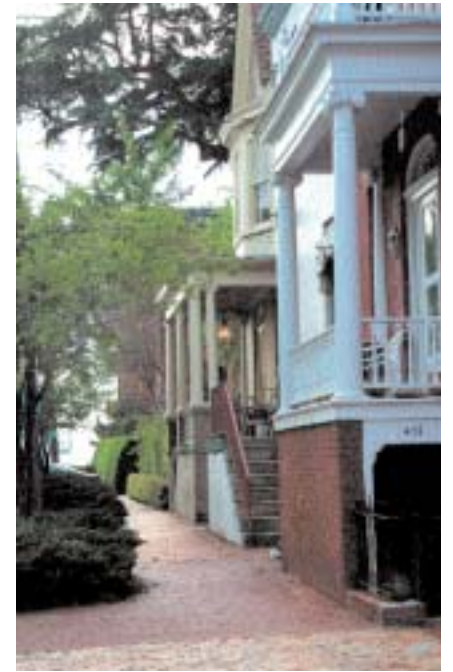
Building Setbacks
Each residential development block (yellow) is lotted into individual house lots with a typical front yard zone (light green) which is the “public face” of the house. These lots can vary in size and can accommodate single or multi-family lots. The “building setback” is the distance from the front property line to the face of the house. Neighborhoods usually have a common setback for the houses that varies depending on the era of the neighborhood.



Houses on Lots
Houses are built along a relatively consistent front yard setback line. Setbacks vary slightly to provide visual relief and to allow for porches, existing trees and other landscape elements to remain. First floors and porches tend to sit two to three feet above finished grade. Ancillary structures, such as garages and sheds, are attached to the house or are located at the rear of the lot.

Public Street Landscape

Public street landscape, such as grass verges (lawns) and street trees, provide both a visual edge as well as a buffer between the street and the front lawn. In the older neighborhoods, the trees have grown quite large and beautiful creating a canopy of green as one walks down the street. In many post-war neighborhoods, smaller-scale crape myrtle trees are typical street trees.



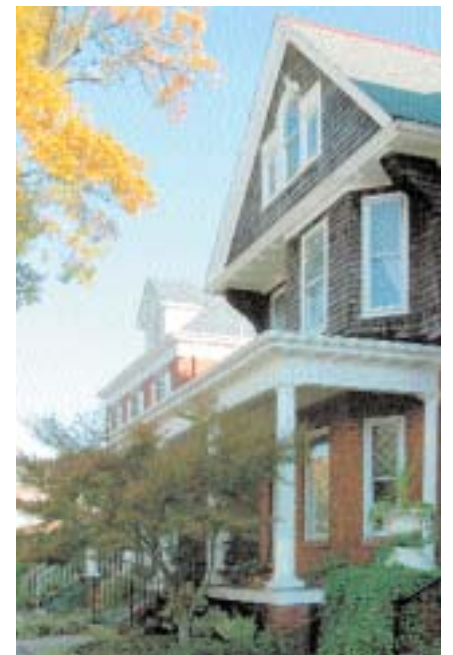
Private Front Yard Landscape

The individual personality of the homeowner is displayed through the varying treatments that front and back yards receive. Landscaping patterns can range from the formal to the informal, and brick edging, brick walks and well-trimmed hedges are as common as naturalistic gardens of low groundcover, medium height shrubs and indigenous ornamental trees.



Neighborhood Character

Each neighborhood derives its unique character from the composition and juxtaposition of these individual elements—streets, blocks, houses, parks, and public and private landscape elements—which together form the residential fabric of Norfolk.



The Individual House

The last component of a neighborhood is the individual house. The house provides the greatest opportunity for variety through the use of architectural styles, massing forms, color palette and the varied possibilities of landscaping selections.



Nineteenth-Century Neighborhoods



Elements of Nineteenth-Century Neighborhoods

- Grid of narrow, often cobbled, streets
- Small, neighborhood parks
- Wide brick or flagstone sidewalks
- Granite curbs and historic street lights
- Mature street trees in verges or tree grates
- A step up into the front yard from the sidewalk
- Houses in traditional architectural styles
- Narrow, deep lots with closely spaced houses
- Shallow, well landscaped front yards



Built in the era of tall ships and horse-drawn carriages, Norfolk’s nineteenth-century neighborhoods surround Downtown. These neighborhoods feature narrow, often cobbled streets, brick sidewalks, and shallow front yards. A step or two up into the front yard helps to define the front yard as a public-private space just outside of the public right-of-way, while broad, stately porches welcome visitors. Neighborhood building patterns, landscaping and streetscaping work together to create comfortable, intimate neighborhoods.

Lot Patterns

LOT SIZES

Most lots are 30 to 60 feet wide and 100 to 120 feet deep. Corner lots may be 10 to 15 feet wider to allow wrapping porches and other architectural elements to face both streets.

FRONTYARD SETBACK

In traditional neighborhoods, houses are set back a relatively uniform distance from the street. The minor fluctuations in building setback provide visual relief in the neighborhood and usually fall within a narrow range of 10 or 15 feet. This range is called the **Front Facade Zone**. In Norfolk’s nineteenth-century neighborhoods, the main body of the house is set back up to 35 feet from the front property line depending on the character of the

street. Porches may extend up to 12 feet into the front yard. Bay windows may extend up to 3 feet into the front yard.

SIDE YARD SETBACK

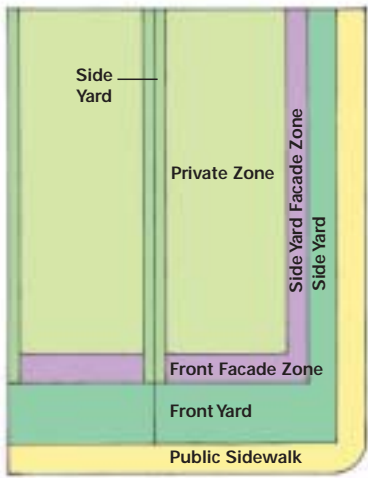
Side yard setbacks typically total no less than 6 feet between buildings. Driveways and carriage porches may require an additional 10 to 12 feet on one side of the house.

SIDE STREET SETBACK

Houses on corner lots usually conform to the front yard setbacks of the adjacent houses on both streets.

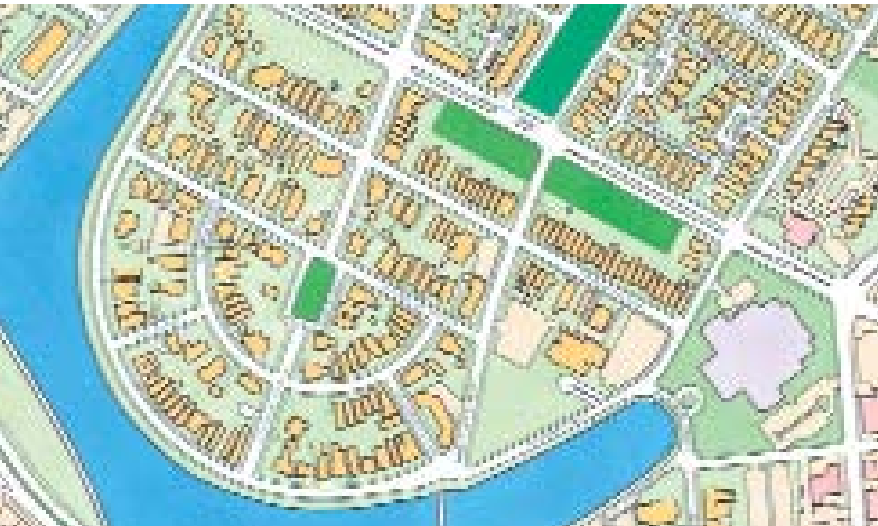
GARAGES & ANCILLARY STRUCTURES

Garages are located at the rear of the lot with a narrow 8- to 10-foot-wide driveway leading from the street. Individual “carriage” doors are a distinctive mark of



Nineteenth-Century Neighborhoods

- A Brambleton (Central and South)
- B Campostella
- C Freemason
- D Ghent
- E Hardy Field
- F Huntersville
- G Lambert’s Point
- H Park Place



Ghent



the carriage house or garage. Doors are often of painted wood with window lights or a patterned wood panel design.

Streetscape Character

STREETS

Nineteenth-century streets have a narrow cross section, usually 28 to 30 feet in width, with parallel parking on one or two sides. When parallel parking is provided on both sides of the street, a 'yield street' condition may result, providing a 12- to 16-foot drive aisle for two-way traffic between parked vehicles.

Narrow one-way streets may ring small parks or other public spaces. These narrow streets usually have parallel parking on one side and a total cross section of 16 to 20 feet.

CURBS

Curbs are 6 to 8 inches tall and may be made of granite or concrete. Old concrete curbs may incorporate a steel angle to protect the curb edge from deterioration.

VERGES & STREET TREES

Verges or tree lawns may range from 2 to 5 feet in width. Verges may be landscaped or hard-surfaced with brick or concrete. When hard-surfaced, verges have 3- to 5-foot square grates for street trees.

Street trees are generally spaced 25 to 30 feet on-center and are normally centered in the verge strip.

SIDEWALKS

Nineteenth-century neighborhoods frequently have sidewalks made of poured concrete, brick, or slate. Sidewalks are 4 to 8 feet wide.

Landscape Character

LIGHTING

Since gas street lamps did not illuminate a large area, street lights were relatively short, 10 to 14 feet tall, and occurred every 25 to 30 feet. Street lamps were made of cast iron and often had exquisite detailing. Although gas is no longer used for street lighting, electric streetlights in these neighborhoods continue this design tradition. Many houses have period lighting flanking the front door mounted to the wall or a porch ceiling light as an accent.

FENCING & GARDEN WALLS

Fences and walls provide delineation between public and private space and are strongly recommended on corner lots and between houses. Garden walls may be built of brick stone, wrought iron or wood. Fence and wall designs are related to the design and period of the house. Some examples of fences and walls are illustrated in the Landscape Patterns Sec-

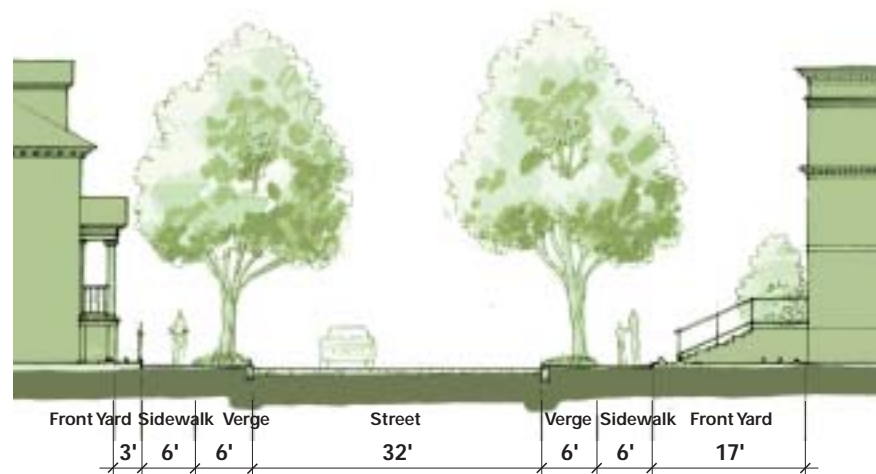
tion. Front yard fences are always low and relatively open to create a neighborly sense of place.

RETAINING WALLS & STEPS

Steps set in low retaining walls are often used to delineate public and semi-private realms. Retaining walls range from 12 to 18 inches tall and stairs never have more than three steps leading up to the yard. Low retaining walls are generally built of stone or brick capped with stone.

PLANTING

Over the course of the nineteenth century, the approach toward landscaping changed. In the early Victorian era, planting was confined to small gardens away from the building, and grass marched all the way up to the base of the house. Later, homeowners began ringing their houses with plants to give them a picturesque look. Hedges may be used along property lines to create an 'outside room.'



A typical street section in the Ghent neighborhood



Early-Twentieth-Century Neighborhoods



Elements of Early-Twentieth-Century Neighborhoods

- Consistent network of concrete or asphalt streets
- Flagstone or concrete sidewalks
- Concrete curbs and driveways
- Mature street trees in wide verges
- Well landscaped front and side yards, with fences and hedges
- Houses in traditional architectural styles, with wider side yards
- Large lots with relatively deep front yards



Known as “streetcar suburbs,” twentieth-century neighborhoods developed just beyond Norfolk’s oldest neighborhoods. Lots are more generous than in older neighborhoods and the houses tend to be bigger as a result. Norfolk’s early-twentieth-century neighborhoods follow many of the same rules as the older neighborhoods but tend to have more picturesque and relaxed spatial qualities.

Lot Patterns

LOT SIZES

Most lots are between 40 to 65 feet wide and 100 to 120 feet deep. Corner lots may be 10 to 15 feet wider to allow wrapping porches and other architectural elements to address both streets.

FRONT YARD SETBACK

The main bodies of the houses are set back up to 35 feet from the front property line. Porches extend up to 12 feet into the front yard. Bay windows extend up to 3 feet into the front yard.

SIDE YARD SETBACK

Side yard setbacks total no less than 8 feet between buildings. Slip driveways and portes cochère (carriage porches) may require an additional 10 to 12 feet on one side of the house.

SIDE STREET SETBACK

Houses on corner lots usually conform to the front yard setbacks of the adjacent houses on both streets.

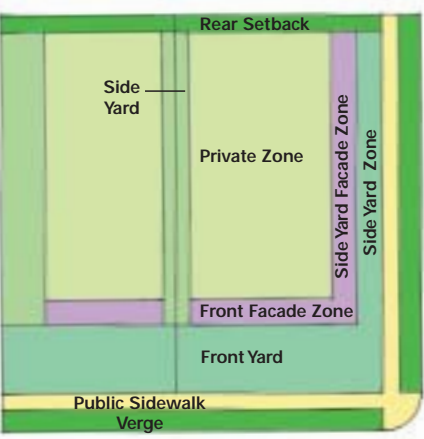
GARAGES & ANCILLARY STRUCTURES

Garages are located at the rear of the lot with a narrow 8- to 10-foot-wide driveway leading from the street. Individual “carriage” doors are a distinctive mark of the carriage house or garage. Doors are often of painted wood with window lights or a patterned wood panel design.

Streetscape Character

STREETS

Twentieth-century streets have a slightly wider cross section than nineteenth-century streets, usually no more than 36 feet in width, with parallel parking on both sides.



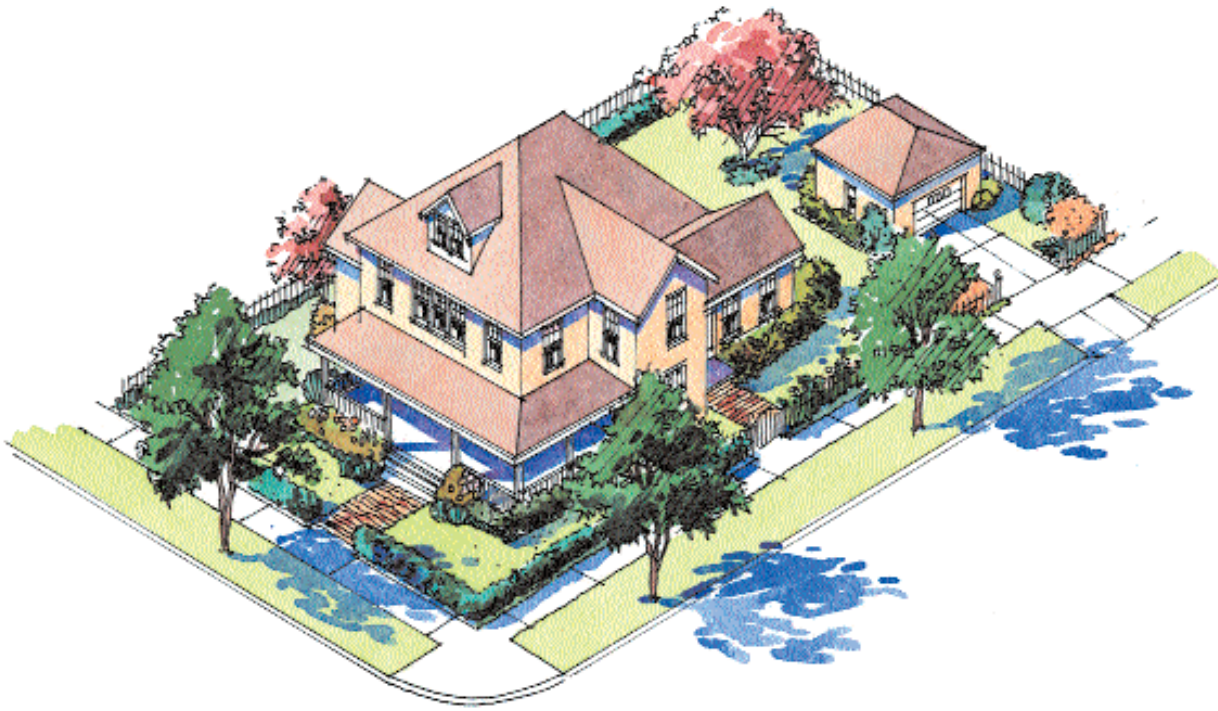
Analysis drawing of a typical twentieth-century house lot

Early Twentieth-Century Neighborhoods

- A Ballentine Place
- B Berkley/Beacon Light
- C Campostella Heights
- D Chesterfield Heights
- E Colonial Place
- F Lafayette/Winona/Fairmont Park
- G Larchmont/Edgewater
- H Loch Haven/North Meadowbrook
- I North Ghent
- J Riverview
- K Willoughby



North Ghent



Narrow one-way streets may ring small parks or other public spaces. These narrow streets usually have parallel parking on one side and a total cross section of 16 to 20 feet.

CURBS

Curbs are 6 to 8 inches tall and are made of concrete. Older concrete curbs may incorporate a steel angle to protect the curb edge from deterioration.

VERGES & STREET TREES

Verges or tree lawns may range from 3 to 7 feet in width. Street trees are generally spaced 25 to 30 feet on-center, and are normally centered in the verge strip.

SIDEWALKS

Early twentieth-century neighborhoods frequently have sidewalks made of poured concrete. Sidewalks are 4 to 6 feet wide.

Landscape Character

LIGHTING

Similar to those in nineteenth-century neighborhoods, street lights are relatively short, 10 to 14 feet tall, however they occur less frequently—approximately every 60 to 75 feet.

FENCING & GARDEN WALLS

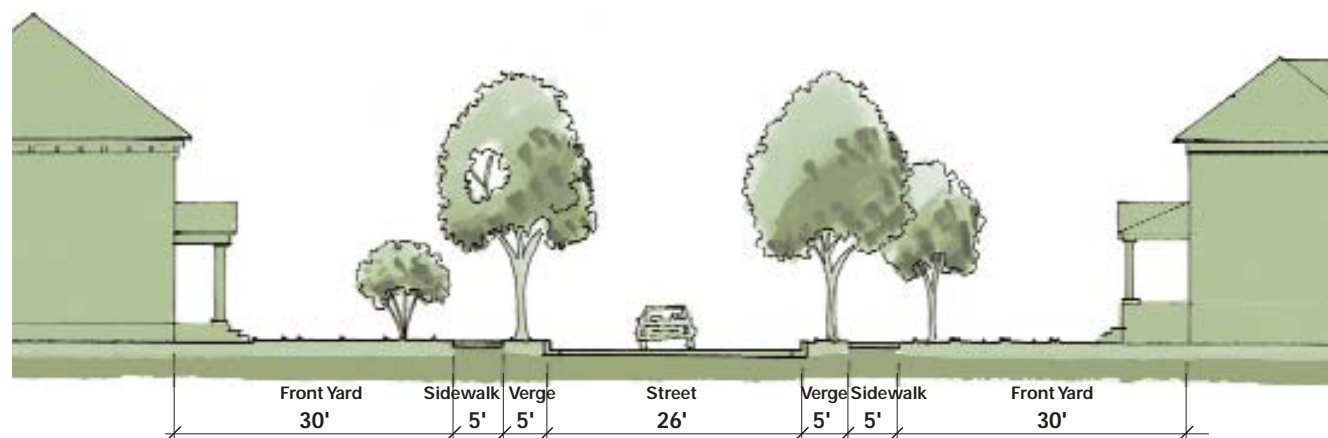
Fences and walls provide delineation between public and private space and are strongly recommended on corner lots and between houses. Garden walls may be built of brick, stone, wrought iron, or wood. Fence and wall designs are related to the design and period of the house. Some examples of fences and walls are illustrated in the Landscape Patterns section. Front yard fences are always low and relatively open to create a neighborly sense of place.

RETAINING WALLS & STEPS

Steps set in low retaining walls are often used to delineate public and semi-private realms. Retaining walls range from 12 to 18 inches tall and stairs never have more than three steps leading up to the yard. Low retaining walls are generally built of stone or brick capped with stone.

PLANTING

Landscaping may ring the house, creating a “skirt” at the base. Hedges, decorative trees and other low-story shrubbery create a series of “outside rooms” on the property.



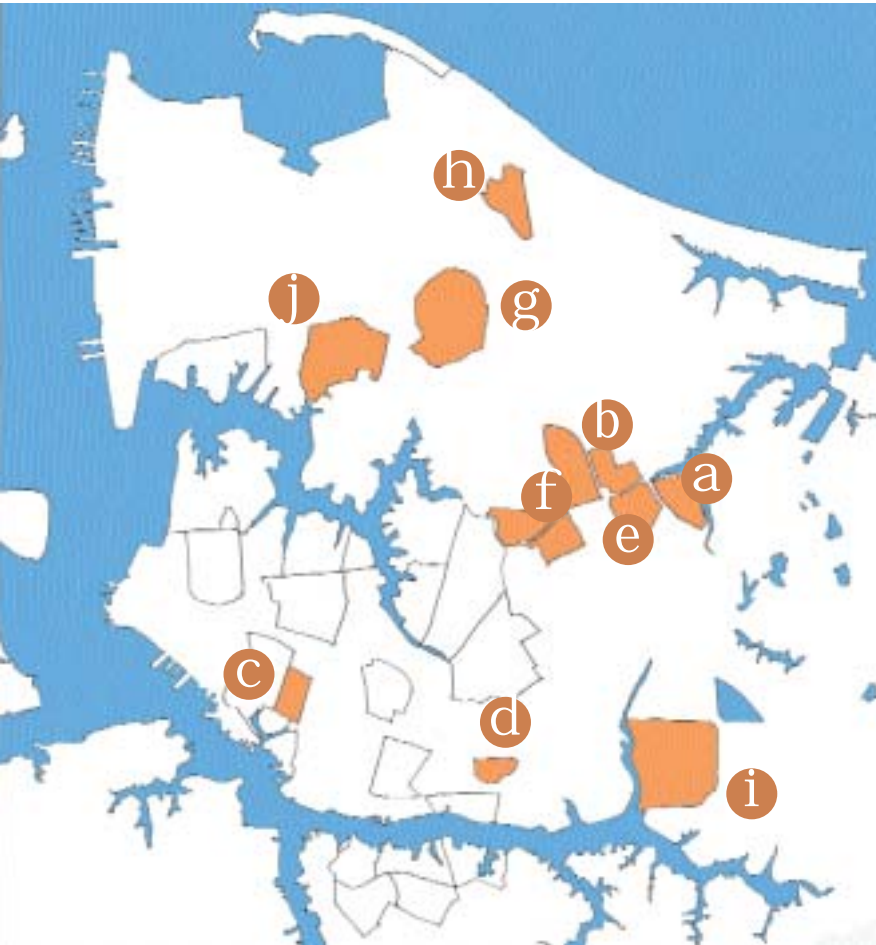
A typical street section in North Ghent

Twentieth-Century Post-War Neighborhoods



Elements of Twentieth-Century Post-War Neighborhoods

- Broad and curving asphalt streets
- Cul-de-sacs with widely spaced houses
- Concrete curbs and wide, concrete sidewalks
- Wide verges, often with smaller scale tree species, such as crape myrtles
- Tall, widely spaced “cobra” style street lighting
- Minimal front yard planting
- Simplified architectural forms and details
- Wide lots, deep front yards and wide side yards



By the time the United States entered the Second World War, the economy had suffered the devastating effects of ten years of depression. When it emerged at the end of the war, it was a victorious, prosperous world leader. America was growing. Like other post-war neighborhoods around the country, Norfolk’s post-war neighborhoods express the values of that time through their form. Speed, progress and production had become synonymous and American builders rapidly developed neighborhoods with the needs of a growing nation in mind. Since automobiles allowed people to live farther apart and still commute to work quickly, house lots grew larger, streets grew wider, and the construction of houses became a streamlined system of mass production.

Lot Patterns

LOT SIZES

Most lots are between 50 to 70 feet wide and 100 to 120 feet deep. Corner lots may be 10 to 15 feet wider to allow wrapping porches and other architectural elements to address both streets.

FRONT YARD SETBACK

The main bodies of the houses are set back 25 to 40 feet from the front property line. Porches extend up to 8 feet into the front yard. Bay windows extend up to 2 feet into the front yard.

SIDE YARD SETBACK

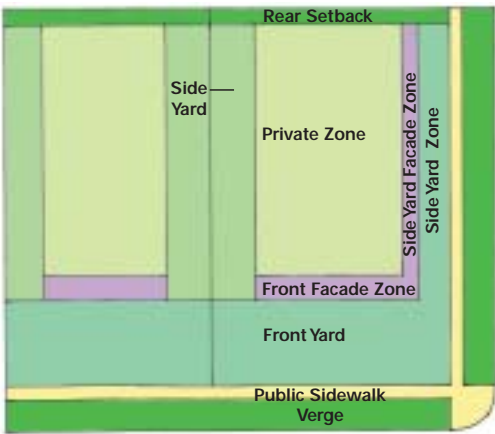
Side yard setbacks typically total no less than 16 feet between buildings. Slip drives may require an additional 10 to 12 feet on one side of the house.

SIDE STREET SETBACK

Minimum 5-foot setback from the street side property line to the house.

GARAGES & ANCILLARY STRUCTURES

Garages should be set back at least 20 feet behind the front facade of the house. This keeps parked cars out of the front yard



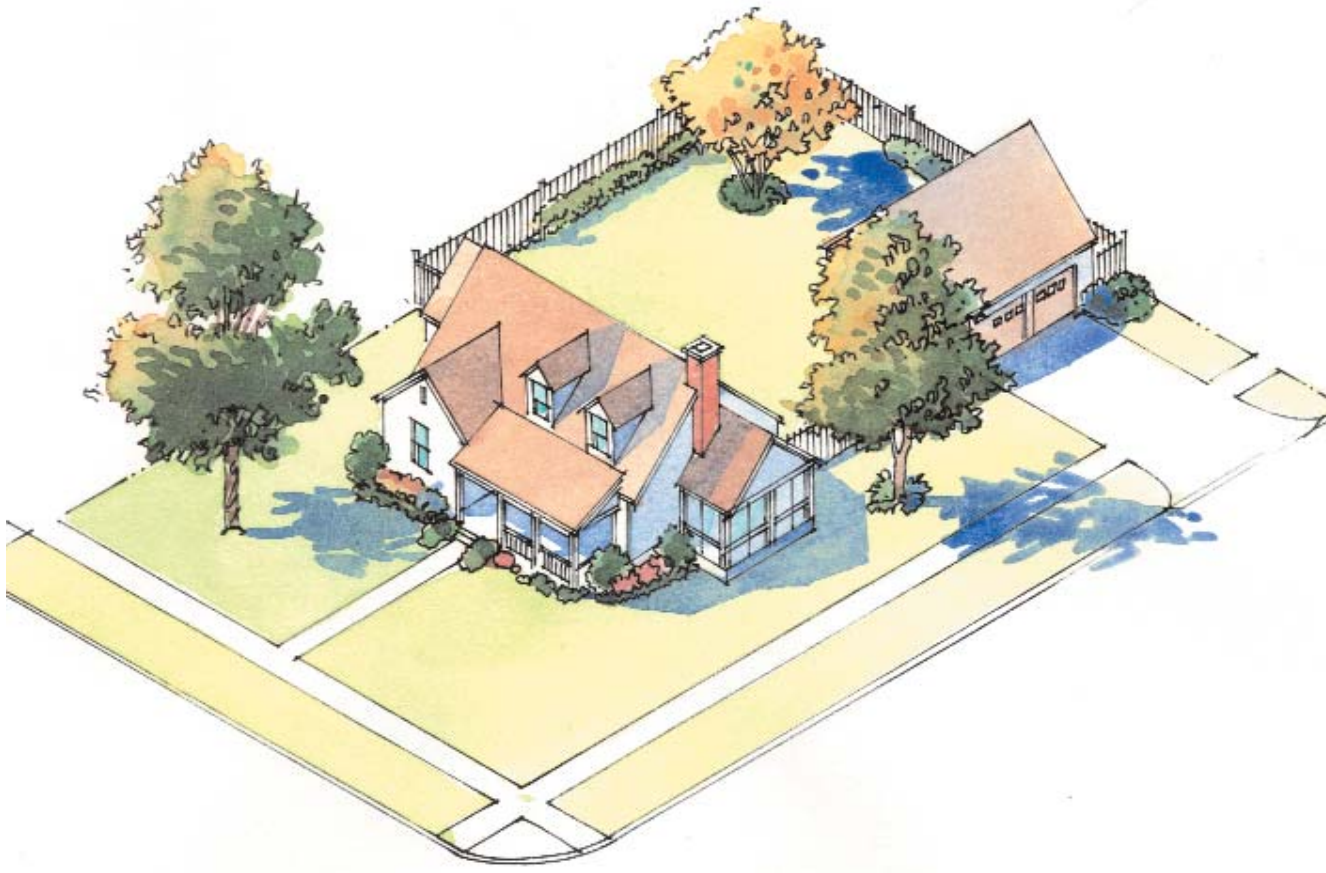
Analysis drawing of a typical post-war house lot

Post-War Twentieth-Century Neighborhoods

- A Azalea Acres
- B East Norview
- C Ghent Square
- D Middle Towne Arch
- E Norvella Heights
- F Norview/Norview Heights
- G Oakdale Farms
- H Oceanair
- I Poplar Halls
- J Sussex



Azalea Acres



zone. Garage doors should be individual doors typically 8 feet wide. Double doors are out of scale and are discouraged.

Streetscape Character

STREETS

Post-war streets have a broad cross section, usually no more than 36 to 44 feet in width, with parallel parking on one or both sides.

CURBS

When curbs are present, two styles are prevalent. Six-inch concrete curbs or mountable 6-inch-high rolled curbs with a 2-foot curb pan.

VERGES & STREET TREES

Verges or tree lawns may range from zero to 10 feet in width. Street trees are generally spaced 25 to 30 feet apart.

SIDEWALKS

Post-war neighborhoods have concrete sidewalks that are 4 to 5 foot wide.

Landscape Character

LIGHTING

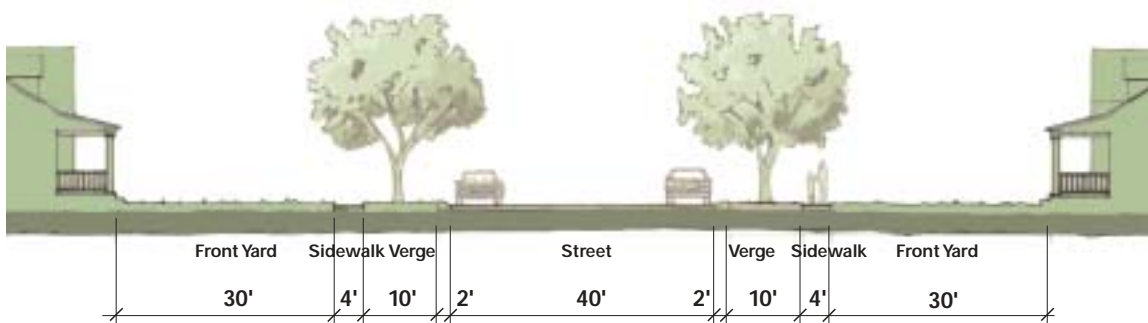
Street lights are tall, 14 to 25 feet, and occur relatively infrequently, every 60 feet. Street lamps themselves are made of wood, concrete or steel, and often have little detailing.

FENCING & GARDEN WALLS

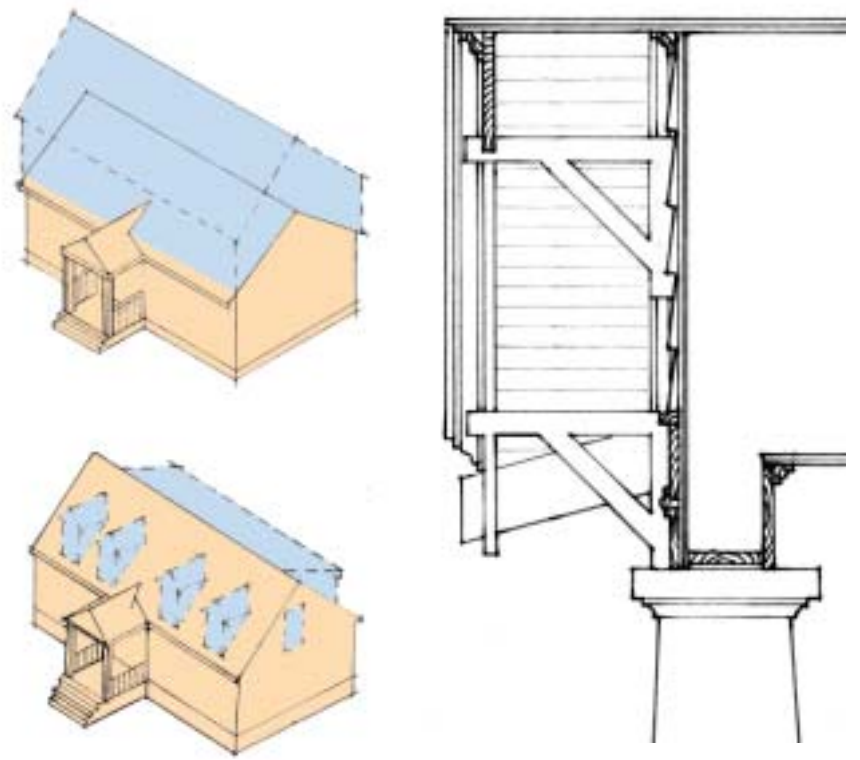
Wood fences and walls provide delineation between public and private space and are strongly recommended on corner lots and between houses. Fences seen in the front yard zone should be relatively low, 24 to 30 inches high, and are typically picket-style fencing.

PLANTING

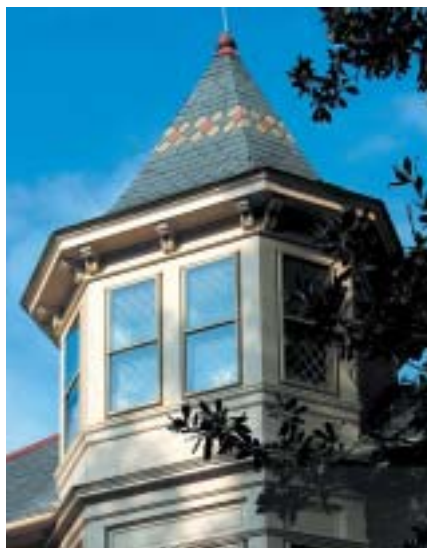
Front yards are large expanses of grass, interrupted by the occasional tree. Planting around the house is simple and straightforward, though picturesque, with tiers of plants stepping down from the front of the house.



A typical street section in Azalea Acres



architectural patterns



The information in this section is intended to help you and your builder understand the key elements that contribute to the character or “style” of your house and to provide guidelines for renovations and additions to historic houses as well as ways to “transform” existing post-war houses (by applying an appropriate architectural style to an addition).

This section begins with an overview of the six traditional architectural styles, or “vocabularies” found in Norfolk. Following that, individual sections for each style identify the typical characteristics and elements of a house from general massing and window and door composition to eave and porch details. These are described in both graphic and written form outlining the distinct architectural character of a Norfolk house.

If you own a traditional Norfolk house built before the Second World War, refer to the Renovations and Additions pages as well as the appropriate style section as you plan a renovation or addition. These pages contain basic rules that can help you and your builder preserve and enhance the original character of your house. If you are building a new house within one of the traditional Norfolk neighborhoods, new house plans can be adapted to reflect one of these traditional styles. Refer to the History & Character and Massing & Composition pages for a style that is appropriate for your new neighborhood.

If you want to modify a house that is not one of the traditional Norfolk styles, review the Transformation pages which provide examples of ways to provide both additional living space (through the addition of front porches, front or side wing, or even second stories) and an architectural style that builds upon your existing house’s style tendencies. Lastly, a discussion of garage types, access, and location on the house lot is provided for those considering this type of addition.

Norfolk Architectural Styles

The Norfolk House

The Architectural Patterns section builds on the Neighborhood Patterns described in the previous section to create distinct places. These distinct neighborhoods make cities different from one another and create diverse places, each with its own quality within a city. However, unlike neighborhood patterns—which the mind perceives subconsciously—architectural patterns have definite tactile qualities.

Six distinct architectural styles give Norfolk neighborhoods their character:

- 1 Classical Revival
- 2 Colonial Revival
- 3 European Romantic
- 4 Arts & Crafts
- 5 Victorian
- 6 Coastal Cottage

These styles and variations on these styles can be found in almost every Norfolk neighborhood.

Post-war houses, built for the many young GIs returning after the Second World War, often incorporate simplified details from these styles. As a result, many post-war homes lack a distinctive style all their own. However, through renovation, these houses can adopt a house style. For more information on ways to renovate or add on to these houses, please review the Additions pages (C-22 – C-24), and the Transformations pages (C-25 – C-27).



1 CLASSICAL REVIVAL



2 COLONIAL REVIVAL



3 EUROPEAN ROMANTIC



4 ARTS & CRAFTS



5 VICTORIAN



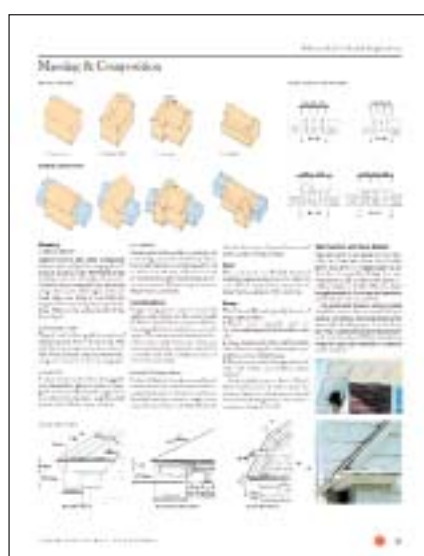
6 COASTAL COTTAGE



Building a Norfolk House



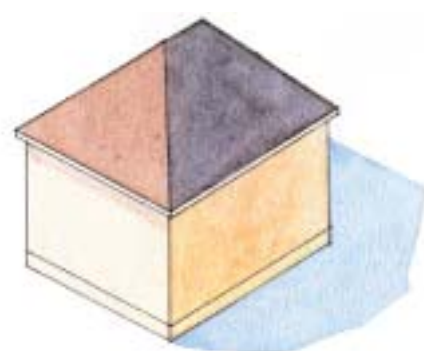
The History & Character Page of the Norfolk Colonial Revival Architectural Style



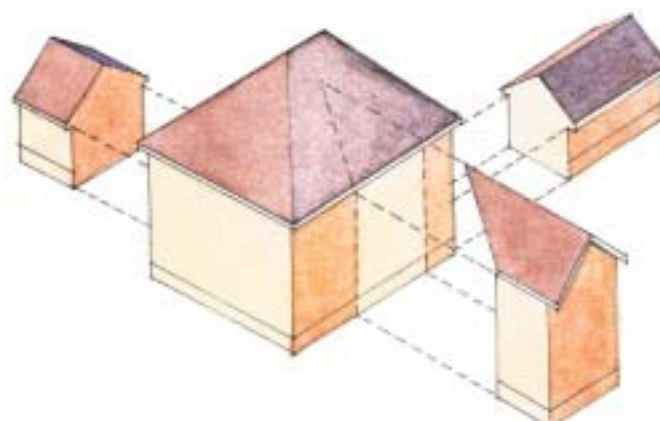
The Massing & Composition Page of the Norfolk Colonial Revival Architectural Style



Historic photos of Norfolk Colonial Revival houses



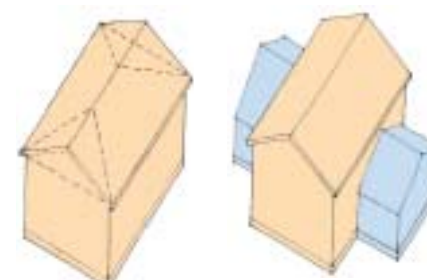
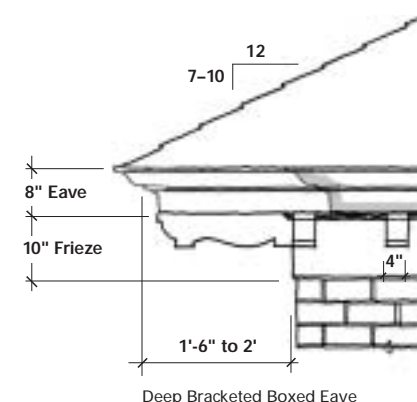
Most traditional houses are distinguished by a **Main Body** that is always the most important form. Additional space is treated as secondary additions to this Main Body. The first step in designing a house is to determine the Main Body Massing Type. This will guide the development of your house plan or the modifications to your existing house.



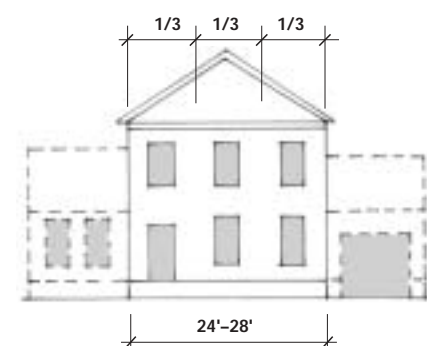
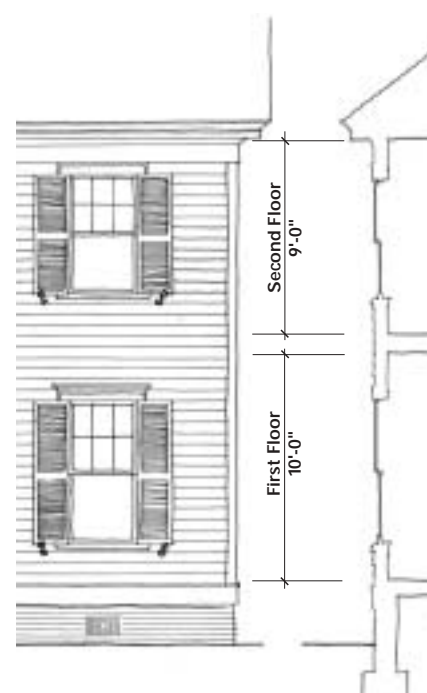
In general, additions are treated as **Wings**. Side wings can be either one, or one-and-one-half stories, set back from the front facade of the Main Body. Two-story additions can be added to two-story Main Bodies, but should be set back from the front facade and limited in width to a maximum of one-third the width of the Main Body. Side wings and rear wings can be added in many combinations.

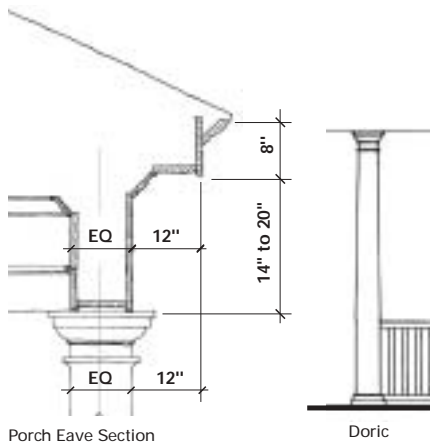
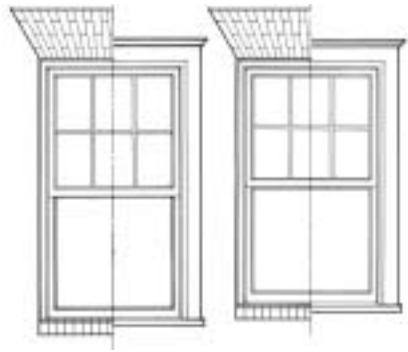


Once the massing and the floor-to-floor heights are determined, various **Door and Window Compositions** can be explored. Most styles have very definite patterns that were used to produce balanced or picturesque compositions that produce a harmonious and pleasing image. Window proportions, location and spacing were all important and well understood by early house builders.



Massing Diagrams for Additions



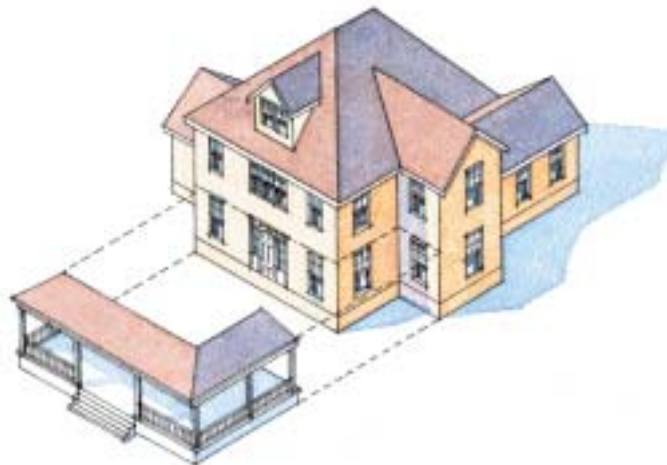


Porch Eave Section

Doric



While windows and doors are available today from a wide range of manufacturers and come in almost any shape and size, correctly proportioned and detailed **Windows and Doors** are key to the design of the house. The Pattern Book illustrates standard window and door types used for each architectural style and special windows and doors used as accents.



Porches are important elements in the Norfolk environment and find expression in almost every architectural style or vocabulary. Setting the appropriate column types, porch cornices, railings, and balustrades is key to establishing the character of the house. The Pattern Book offers options found within a particular style complete with sample profiles that illustrate the correct dimensions and components.



The Doors & Windows Page of the Norfolk Colonial Revival Architectural Style



The Porches Page of the Norfolk Colonial Revival Architectural Style



The final assembly of the various components should produce a house of recognized character and quality no matter what the size. Appropriate materials are discussed in the Appendix. A series of illustrated possibilities within each style section demonstrates the effective application of the Pattern Book guidelines.



Illustration of the correct assembly of a Norfolk house in the Colonial Revival Style

Renovations

Home renovations can range in size from replacing windows or a new coat of paint to adding a second or third floor of living space or a wing to a house. These can provide for more living space and more natural daylight, enhancing the quality and value of a house. Renovations can also harm a house if poorly executed and even the most beautiful house could become an eyesore despite an expensive addition. Similarly, an inexpensive, but well-detailed modification to an existing house could add significant value.

The key to effective renovating lies in understanding the appropriate design elements, massing and appropriate materials that create the architecture of a house. This section and the next will help homeowners identify their traditional house style and offer strategies for designing renovations and additions that can give the house a distinct character related to one of the traditional Norfolk styles.

Scope

Before starting, determine the scope of your project. Would you like a new look for your house, just need a few repairs, or do you need more living space? By understanding the scope of your desired improvements, you will be able to determine if this is a do-it-yourself repair or requires the expertise of a builder or architect.

Renovations may include window replacement, a new front door, front porch restoration, roof and gutter replacement, brick repointing and repair, new paint, new siding or the replacement of aged or damaged siding. Larger renovations may include adding box and bay windows, dormers and porches.

Additions are generally larger than renovations and may consist of major changes to the house especially in terms of the massing of the house. Additions may include the construction of a wing – typically on the side or rear, the addition of a second or habitable third story, or the construction of an ancillary structure, such as a garage, somewhere on the site. In general, additions should reflect the architectural style of the main house

body. Additions to post-war houses, as discussed on the Transformation pages (C25–C27), should tend toward one of the applicable Norfolk styles.

Age

After you have a sense of the size of your project, determine the age of your house. The age of your neighborhood may be a good clue. Do you live in a nineteenth, early twentieth century or post-war neighborhood? Refer to the Neighborhood Patterns section for more information.

Style

Finally, identify the architectural style of your house:

1 DETERMINE MASSING FORM

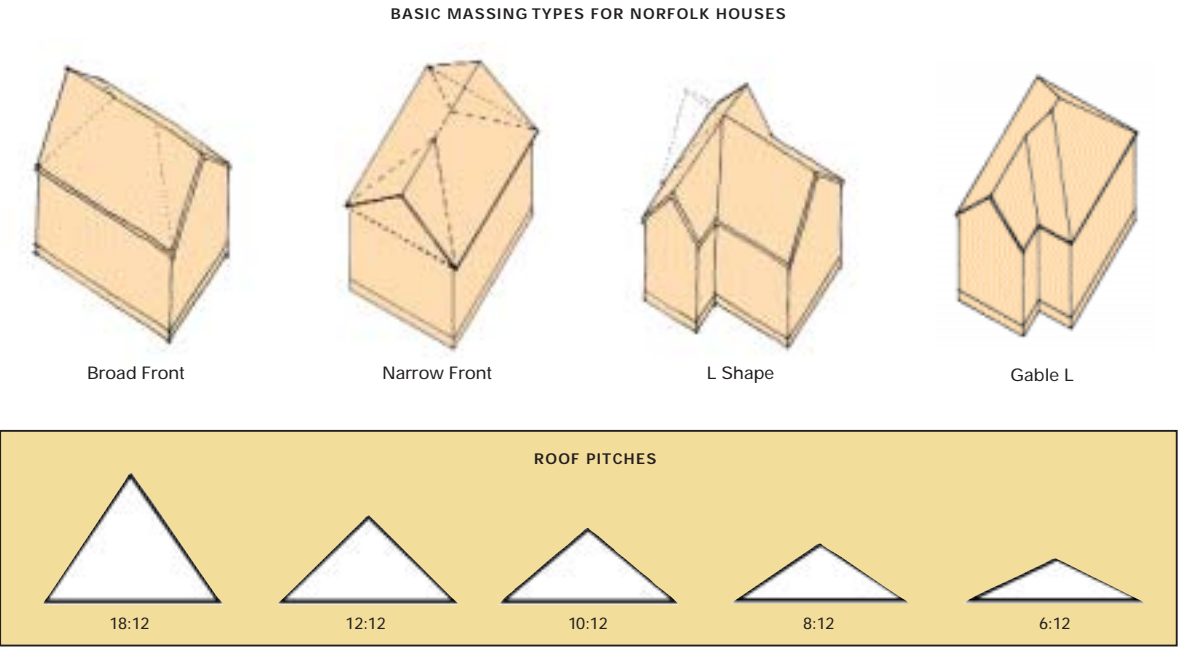
Compare the shape of your house with the index of massings (basic house shapes) shown below.

2 DETERMINE ROOF PITCH

Measure the vertical rise for the roof pitch for every 12 inches of run, then compare that to the index of roof pitches. A 6 in 12 pitch means that the rafter rises 6 inches vertically for every 12 inches of horizontal distance. If you cannot measure your roof pitch, then visually approximate it with the visual index of roof pitches, shown below. This comparison can give you a clue about which styles your house may fall into.

3 REVIEW THE NORFOLK ARCHITECTURAL STYLES

Continue on to the architectural style sections to find an appropriate style for your house. There you will find information on doors, window, porches, and materials appropriate for each style as well as a gallery of photos of existing houses to show the range and variety found within each Norfolk architectural style. You might even find your own house depicted here!



APPROPRIATE ROOF PITCHES FOR ARCHITECTURAL STYLES									
MASSING	18 TO 13:12	12:12	11:12	10:12	9:12	8:12	7:12	6:12	5:12
Broad	—	—	—	—	Class. Rev.	Class. Rev.	Class. Rev.	—	—
	—	Col. Rev.	Col. Rev.	Col. Rev.	Col. Rev.	Col. Rev.	Col. Rev.	—	—
	—	—	—	—	—	Arts & Crafts	Arts & Crafts	Arts & Crafts	Arts & Crafts
	—	Coastal	Coastal	Coastal	—	—	—	—	—
Narrow	—	—	—	—	—	—	Class. Rev.	Class. Rev.	Class. Rev.
	—	Col. Rev.	Col. Rev.	Col. Rev.	Col. Rev.	Col. Rev.	Col. Rev.	—	—
	—	—	—	—	—	Arts & Crafts	Arts & Crafts	Arts & Crafts	Arts & Crafts
	—	Victorian	Victorian	Victorian	Victorian	Victorian	—	—	—
L-Shape	—	—	—	—	—	Arts & Crafts	Arts & Crafts	Arts & Crafts	—
	—	—	Victorian	Victorian	Victorian	Victorian	—	—	—
	European	European	—	—	—	—	—	—	—
	Coastal	Coastal	Coastal	Coastal	Coastal	Coastal	—	—	—
Gable L	—	—	—	Col. Rev.	Col. Rev.	Col. Rev.	Col. Rev.	Col. Rev.	—
	—	—	—	—	—	Arts & Crafts	Arts & Crafts	Arts & Crafts	—
	—	Victorian	Victorian	Victorian	Victorian	Victorian	—	—	—
	European	European	—	—	—	—	—	—	—

Renovations & Additions to Historic Houses

If you are the owner of an historic house, it should be relatively easy for you to tell the style of your house. You may already know the year it was built. It is advisable to seek the services of an architect familiar with traditional architecture to help guide you through major renovations or additions. As you proceed through design, make sure that your architect remains sensitive to neighborhood and architectural patterns.

New additions to nineteenth- and early-twentieth century-houses should typically be designed as secondary elements or wings that preserve the integrity of the Main Body of the original house. Additions should never be bigger than the house itself or too wide or you'll wind up with a "McMansion" where the proportions and scale of the traditional house are lost and the house feels too big or over-scaled for its setting within the neighborhood. Wings should be set back from the front

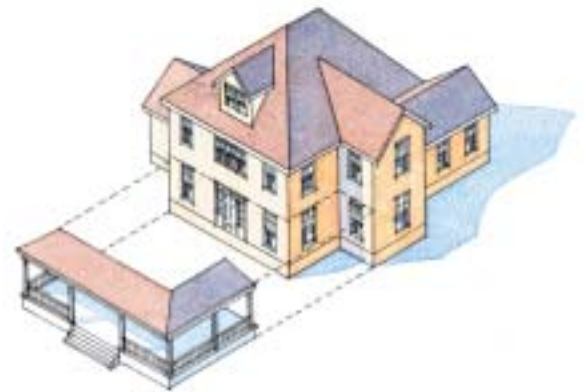
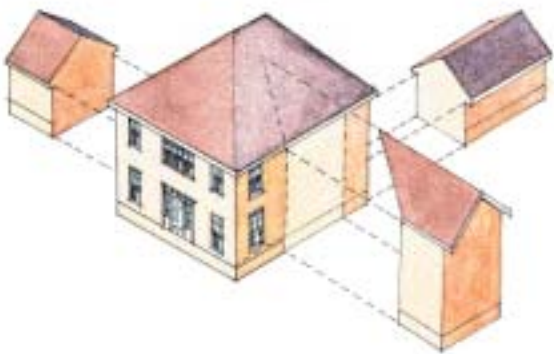
facade of the house a distance no less than half the width of the wing (see page C22). As shown in the photos at right and below, a one-story addition to a two-story house is very common.

Renovations to nineteenth- and early-twentieth-century houses may include the replacement of windows; roofing materials; reconstruction of soffits, gutters, and fascias; dormers; chimneys; and restoration or replacement of damaged or previously demolished porches.

In general, new replacement windows should respect the original window light pattern, and should have the same, or similar, profile (trim dimensions) as the existing windows. Whenever possible, repair or replacement of roof materials should be performed with like materials. When construction costs prohibit this, a less expensive material of similar color and look is encouraged.



A one-story addition on a Norfolk Classical Revival house



A two-story Main Body with one-story additions on both sides (Norfolk Colonial Revival)



A one-and-one-half-story addition (Norfolk Classical Revival)



A two-story addition creating a four-bay composition (Norfolk Colonial Revival)



A one-story addition (Norfolk European Romantic)



A one-and-one-half-story addition providing a garage with living space above (Norfolk Colonial Revival)



A two-story addition (Norfolk Colonial Revival)

Additions

The most common means of increasing living space is through the addition of a side or front wing which can have a great effect on the appearance of your house. For that reason it is critical for you and your architect to understand the appropriate means of enlarging your house to ensure a well-composed facade.

The first step in determining what type of addition is appropriate is to understand the dimensions (width and height) of your existing house (as well as your lot) so that you and your architect can determine the size of your addition.

Guidelines for Adding Wings

Side wings should step back no less than 2 feet from the front facade of the Main Body mass to ensure that the addition visually maintains a subordinate role.

Different Main Body masses require different types of wing additions. For example, it would be acceptable to add a one-story wing to a two-story house, but not acceptable to add a two-story wing to a one-story house. In general, wings—whether front, side or rear—should have a subordinate relationship to the Main Body mass. The drawings on the right are taken from the architectural style sections and represent the proper relationship between main house massing and wing size. The photos at the bottom of the page are also examples of well-proportioned additions to houses from Norfolk neighborhoods.

The following guidelines will help you to keep your wing additions on course:

WIDTH

One-story wings should never exceed half the width of the Main Body of the house. Two-story wings should not exceed one-third of the house width. One-story houses should only have one-story wings, while two-story houses may have either one- or two-story wings. As shown in a few photos, symmetrical one-story additions on either side of a two-story Main Body create a balanced composition.

FRONT SETBACKS

Wings should never be built flush with the front facade. Preferably, wings should be set back a distance from the front facade no less than half the width of the wing. Garage or carriage porch wings should be set back a distance equal to the width of the wing.

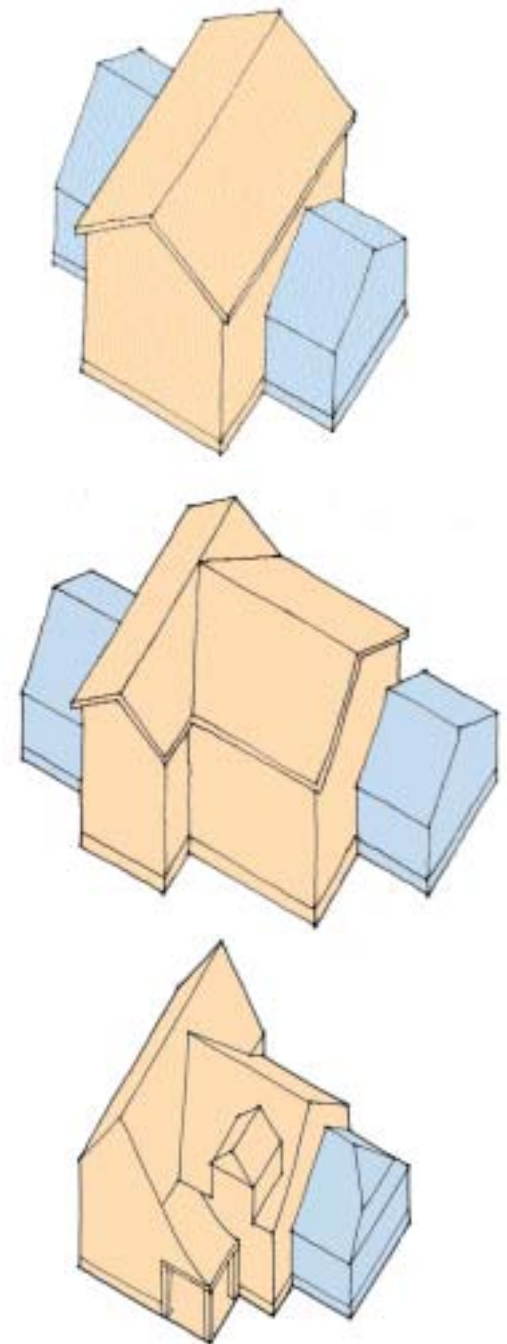
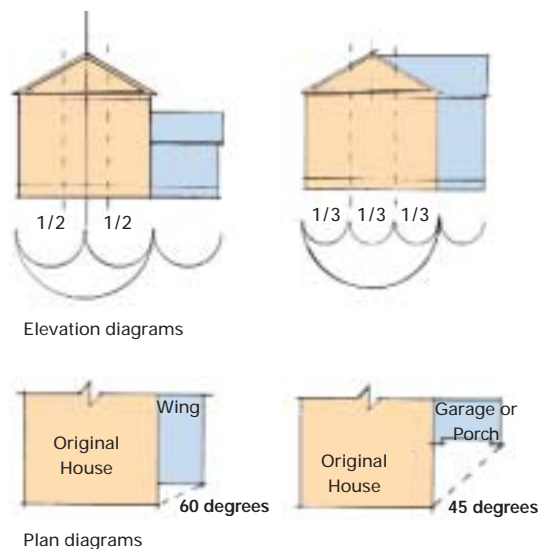
Addition Possibilities

The following two pages provide examples of how to enlarge a Norfolk house through a variety of means, such as adding a side wing, adding a second floor, adding a living porch, or adding a front wing or “nose”, as well as build upon the architectural characteristics of the house, enhancing them through the addition. Photos of existing Norfolk houses are used as starting points to illustrate the process of proposing an addition.

By providing both a photo and a drawing of the existing house facade (before elevation) as well as one after the addition (after elevation) one can understand the impact the addition has on the facade.

An axonometric drawing shows the house on the lot from above and provides an understanding of the relationship of the addition to the side or front yard as well as the driveway and typical garage location. This drawing shows the existing house in a yellow color and the addition in a blue color.

The text explains the type of addition, the effect of the addition on the front facade and the potential floor plan changes that are possible.



Axonometric drawings showing massing of additions



Addition No. 1:**Arts & Crafts *Wing* Addition**

This type of addition can provide a considerable quantity of space on two floors for both living and sleeping as well as enlarging the outdoor living space. This addition creates a large two-story wing addition, stepped back from the front facade, which makes the original house appear to be a front “nose”, or addition. This is a wonderful means of enlarging a house without creating a facade that is inappropriately too wide (a common problem for larger additions).

Since it’s quite common to have the kitchen and dining room at the rear of the front floor, this addition could provide for an enlarged dining space or a combined dining/family space in the rear with direct access to the back yard. The upstairs addition could be used for creating a true master bedroom suite or just two new bedrooms. Also proposed is a full, wraparound porch that is common on Arts & Crafts style houses.

When considering an addition of this scale, it is important to consider the dimension of your lot and the amount of space needed for the addition and the driveway, if needed, as well as to maintain acceptable side yard setbacks.

The architectural character of this house is enhanced by maintaining the same roof pitch as the original house, returning to architecturally correct windows and doors, and adding onto the Arts & Crafts porch to make a grand outdoor living space.



The house on the lot



Existing Norfolk Arts & Crafts house



Existing elevation

Proposed elevation with side wing and expanded front porch

Addition No. 2:**Colonial Revival *Pop-up* Addition**

This addition provides a generous quantity of living or bedroom space on a new floor by “popping up” a second living level over the majority of this relatively long house. By stepping in the addition so it isn’t as long as the house itself, the proportions of the front facade are reduced, thus giving the house a more vertical appearance, which is more typical for this style. This addition could allow for existing first floor bedrooms to move upstairs and thus create larger living, kitchen and dining spaces on the first floor. An important consideration on the redesign of the first floor is finding an appropriate location for the new stair to the second floor.

Building on the Colonial Revival tendencies of the house, this addition shows architecturally correct second-floor windows and trim, and a new door with side-lights. Lower-level windows are replaced with a triple window composition of traditional proportions to match the windows on the opposite side and provide a symmetrical facade composition in keeping with traditional Colonial Revival houses.



The house on the lot



Existing Norfolk Colonial Revival house



Existing elevation

Proposed elevation with second floor

Addition No. 3:**Colonial Revival Front Porch**

One of the simplest building additions that can dramatically improve the appearance of a house is to add a full or even partial front porch. Many Norfolk houses of the early-to-mid twentieth century have small entry porches or just canopies. Although functional for rain protection, these porches are not suited for outdoor living space. To be a comfortable and functional exterior space, the porch should be 8 feet in depth.

When considering a porch addition, consider the location of the porch relative to the depth of your front yard, the massing of your house, the approach to the porch (side or front entry) as well as the front door location and window articulation. For this example, a full front porch works best. The house has a symmetrical window composition, centered front door and a generous front yard which can accommodate a deep sitting porch.

Building on the Colonial Revival tendencies of this house, a full front porch addition (properly detailed in terms of column type, height, and diameter; railing selection; eave details; and roof pitch) can quite economically add usable space while also lending a “Colonial Williamsburg” look to this house.



Existing Norfolk Colonial Revival house



Existing elevation



Proposed elevation with full front porch

Addition No. 4: Coastal Cottage
Nose or Front Addition

If you have a deep front yard, a typical means to enlarge a house is to add on living space, in this case a nose or front addition, by enlarging a family room or swapping the living room with the dining room and then adding on more space at the front of the house. These additions are typically 12 feet or more in depth to provide for a comfortable and functional space.

This type of addition can help to provide both usable interior space as well as provide or improve a vestibule or entry foyer. When considering this type of addition, determine if your front yard is deep enough to accommodate a 12- to 16-foot wing yet still maintain a front yard that is in keeping with your neighborhood. This addition also provides an opportunity to enhance the architectural style of your house through appropriate doors, windows, trim and style elements such as brackets, half-timbering, exposed rafter tails, dormers, or accent windows.

The proposed elevation at right builds upon the Coastal Cottage style of this house by cladding the addition in the same material as the house, matching the eave detailing of the house in the addition, and adding a simple entry porch and accent window on the second floor.



Addition No. 4: A front nose and entry porch is added to a Norfolk Coastal Cottage house

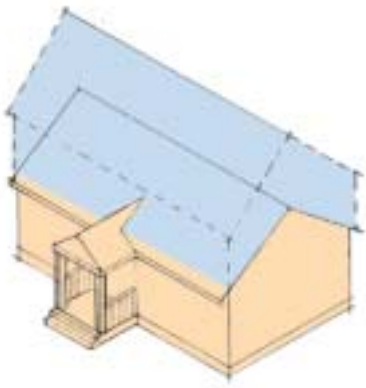


Existing elevation

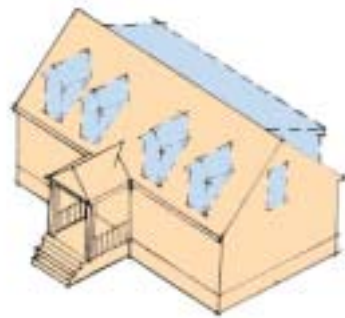


Proposed elevation

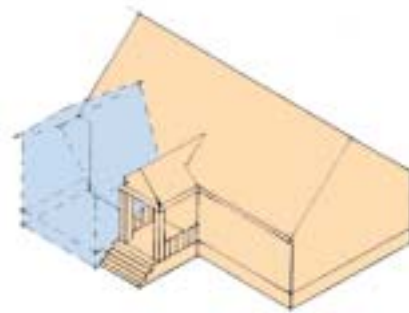
Transformations



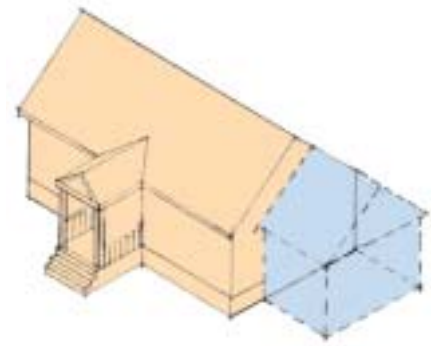
Full story pop-ups



Half-story pop-ups



Noses



Wings

Transformations of Post-War Houses

The population of the United States mushroomed after the Second World War as young GIs returned home to their families. Builders met the demand for housing through the mass construction of simple, modest, though well-built houses. Today, these post-war houses dot the American landscape and provide homes for millions of Americans. In Norfolk, these houses are typically found in the neighborhoods that form the outer ring of the city, such as Norview, Azalea Acres to the east, and Bayview Beach and Oceanair to the north.

Because these houses were built all across the country, they lack regional distinction. These transformation pages provide you and your architect with direc-

tion on the appropriate means of enlarging an existing house in terms of massing and location while also enhancing any existing architectural style references in your house. Where no distinct style is apparent, the pages will help you select an appropriate, distinctly Norfolk architectural character from the Architectural Patterns section based on the massing and proportions of the house.

Type of House Additions

When it comes to additions, post-war houses provide more possibilities than their older counterparts. On the following pages, we illustrate a variety of methods to increase the usability of your house, ranging from the simple addition of an outdoor living space via a new porch, to the modest addition of a first

floor living space, to a grander addition of a full second floor providing for more bedrooms and bathrooms, and finally to a full transformation of a house which incorporates several additions: a new front porch, a partial second floor and the enclosure of the carport into a garage.

We've given names to some of these methods, such as *pop-up*, *nose*, and *wing*, which are illustrated above. Any of these will provide more living space in your house.

POP-UPS (FULL & HALF-STORY)

You can add space by building a partial or full second floor on your house. Or, if your house is already a one-and-one-half-story structure, you can add more living space on the second floor by adding a shed dormer to either the front or rear.

NOSES

Essentially a wing, noses project into the front yard. Noses are never more than half the width of the house and are never less than 8 feet deep. They typically provide more space for a living or family room.

WINGS

The quintessential addition to houses, wings may project from the side or rear of the building and may be one or two stories depending on the existing house.

PORCH ADDITIONS (NOT SHOWN)

Usually the smallest, most economical and least obtrusive addition, porches can add a great deal to the appearance and usability of a house.



The main body



The main body



The main body



The main body



The enclosed breezeway and garage addition



The garage addition



The side wing addition



The open breezeway and garage addition

Transformation No. 1:

Colonial Revival

Pop-up and Wing Additions

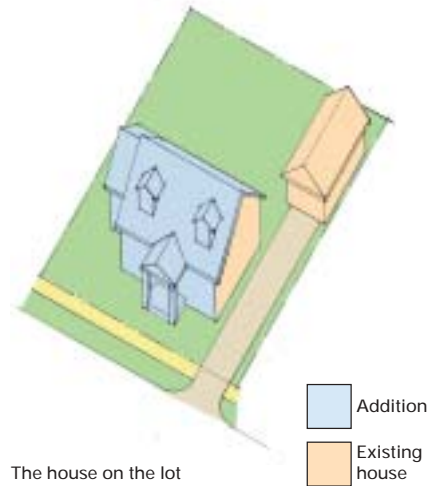
This transformation provides more interior living space through two additions: a pop-up creating a one-and-one-half-story house and a side wing, while also introducing Colonial Revival elements on the facade.

The pop-up provides usable space on a new floor for bedrooms or bathrooms while the side wing could accommodate an expanded living space, larger kitchen, or a den, office space or library.

The house pictured at right is very similar to many post-war houses found throughout Norfolk and could easily be transformed into a Colonial Revival style house with its new one-and-one-half-story massing.

The additions also provide the opportunity to incorporate a Colonial Revival vocabulary through the use of appropriate entry porch, front door and transom, well-proportioned first floor windows and Colonial Revival dormers.

When contemplating a side wing addition, consider the width of the addition relative to the width of the house. Also consider the distance between your house and the property line to make sure an appropriate dimension is maintained.



The house on the lot



Photo of an existing Norfolk post-war house



Existing elevation



Proposed elevation

Transformation No. 2: Victorian

Pop-up, Nose, and Porch Additions

This transformation adds a full second story that can accommodate bedroom and bathroom space, allowing the first floor family spaces, such as the kitchen, dining and living areas, to expand. If desired, the attic space could provide a partial third floor which could be finished to provide even more space.

The existing house has an inset porch; this space is maintained by an add-on front porch. The garage is maintained and should just receive new garage doors appropriate for a Victorian style.

Houses, such as the one shown in the photo at right, are very common in Norfolk's post-war communities. A pop-up addition to this type of house, consider the depth of your front yard to determine if your lot can accommodate an addition and still maintain a contextual front yard. In this example, the addition extends 8 feet into the front yard.



The house on the lot



Photo of an existing Norfolk post-war house



Existing elevation



Proposed elevation with pop-up addition

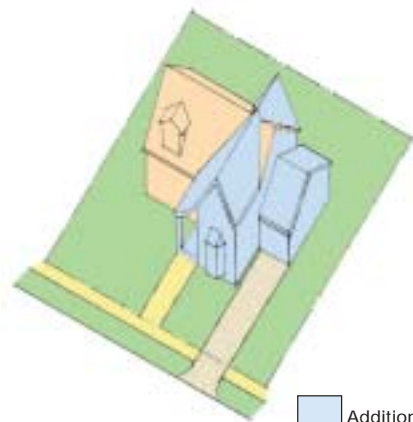
Transformation No. 3: European Romantic Front Nose & Garage

Another variation of a front nose addition to a European Romantic style house provides additional living and bedroom space. A side wing provides an enclosed one-car garage. The small porch is removed and replaced with a new one-and-one-half-story wing which also provides an inset porch. As with the Coastal Cottage addition on page C24, this nose should be a minimum of 12 feet deep to create a usable room.

By replacing the porch with the wing, the second floor is expanded which could provide a larger bedroom or bathroom, or both. Be sure to determine if your house is set back far enough to accommodate an addition.

Although the existing house doesn't feature many European Romantic architectural elements, it does have an appropriate massing and material choice for an addition which can provide architectural character for the house.

The garage addition should follow the guidelines for setback rules as described on page C28.



The house on the lot

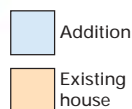


Photo of an existing Norfolk post-war house



Existing elevation



Proposed transformed elevation

Transformation No. 4: Arts & Crafts *Pop-up*, Porch & Garage Addition

This transformation provides a second-story addition, a new full front porch and encloses the carport into a garage. The pop-up can provide bedroom and bathroom space above while allowing larger kitchen, dining and living spaces on the lower level. The enclosed garage can provide secure storage space as well.

Through the addition of elements of the Arts & Crafts architectural vocabulary such as correctly styled porch with tapered half-height columns on brick piers and square railings, a triple window expression over the box bay on the new nose addition, Arts & Crafts style garage doors and front door, and eave brackets, this plain post-war house is transformed into a well-proportioned Arts & Crafts house.

As with other additions, make sure that a side wing addition is possible for your house based on the existing house width in relationship to the lot width.



The house on the lot

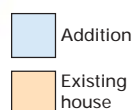


Photo of an existing Norfolk post-war house



Existing elevation



Proposed transformed elevation

Garages & Other Ancillary Structures



Historic photo of a detached Norfolk garage



Historic photo of an ancillary structure adjacent to a Norfolk house



Historic photo of an ancillary structure adjacent to a Norfolk house

Ancillary Structures

Ancillary structures may include garages, carriage houses (a garage with a livable second floor), and garden sheds and pavilions. These structures should always be smaller than the main house and, whenever possible, should have similar detailing as the main house. In general, ancillary structures are detached from the main body of the house although they may be connected with a variety of elements like breezeways, fences or pergolas.

Detached Garages & Carriage Houses

The construction of garages and carriage houses can add great value to an existing home. It is best to locate garages at the back of your lot if possible, though it is also possible to build tasteful, attached garages. The principal issues with garages are the size, location and detailing for the doors. A common problem with current construction is that the garage additions often overwhelm the scale and character of the house. General principles for siting and designing garages are listed below.

THE CORNER LOT

For houses on corner lots, the garage should be located in the rear yard close to the property line, turned to face the side street, and be set back to match the house's setback, if possible. It is preferable to locate the garage so that the parking area in front of the garage is at least 15 feet back (18 feet preferred) from the side street property line. This prevents parked cars from encroaching into the public sidewalk which creates a safety hazard.

Corner lots are also good places for two- or three-car carriage houses which incorporate a small apartment, studio or workshop above.

Single-width garage doors up to 8 feet wide are recommended. Paneled door styles appropriate to the style of the house should be used. Doors with divided lights

are recommended, as shown in the photos on the next page. Often it is better to paint the doors a deeper, more contrasting color to help offset the large size, depending on the color palette of the house.

THE IN-LINE LOT

In many cases, there may be enough room to build a one-, two-, or even a three-car garage in the rear yard of a relatively narrow lot. Access to the garage is typically from a narrow driveway, usually 8 to 9 feet wide, that slips along one side of the house.

A carriage porch was often used to provide a drop-off at the house and is a good way to screen the back yard and garage area from the front (see photos of existing Norfolk carriage porches on the next page). It is recommended that the garage be placed in the rear of the lot to provide turnaround space between the house and the garage.

ATTACHED GARAGE

If an attached garage is preferred over a detached one and the lot is wide enough, a one-car garage is recommended. An attached two-car garage addition can create a massing problem in which the garage appears wider than the house. Two- or three-car garages should be detached and located in the rear of the lot.

Attached one-car garages should be treated as any wing addition in terms of its setback from the front of the house (a distance equal to the width of the garage) and its architectural character, which should match that of the house.

Attached garages are typically built a step or two down from the main living level to prevent gases from seeping into the main living areas.



Ancillary structures include pavilions and detached garages on a corner lot



A porte cochère (carriage porch) and a carriage house is shown on a mid-block lot



An attached garage on a mid-block lot



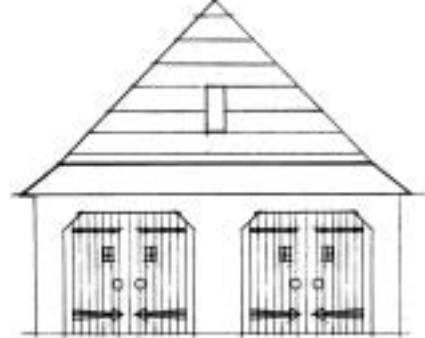
Historic photo of a carriage house with ancillary structures behind



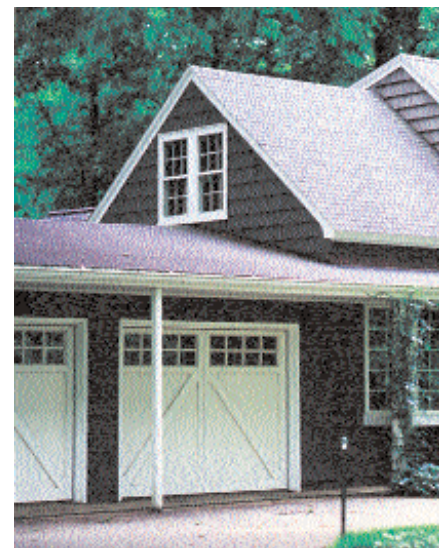
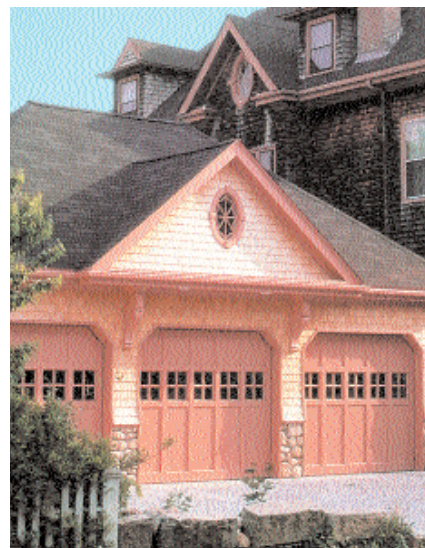
Historic aerial view of the Larchmont neighborhood showing houses, garages, ancillary structures, and driveways on a typical block



Examples of traditional Norfolk garages



Possibilities for garages



Examples of garage doors commercially available for traditional houses – Colonial, European Romantic, Victorian, and Coastal Cottage



Typical single-car garage additions and carriage porches on traditional houses stay in scale with the house

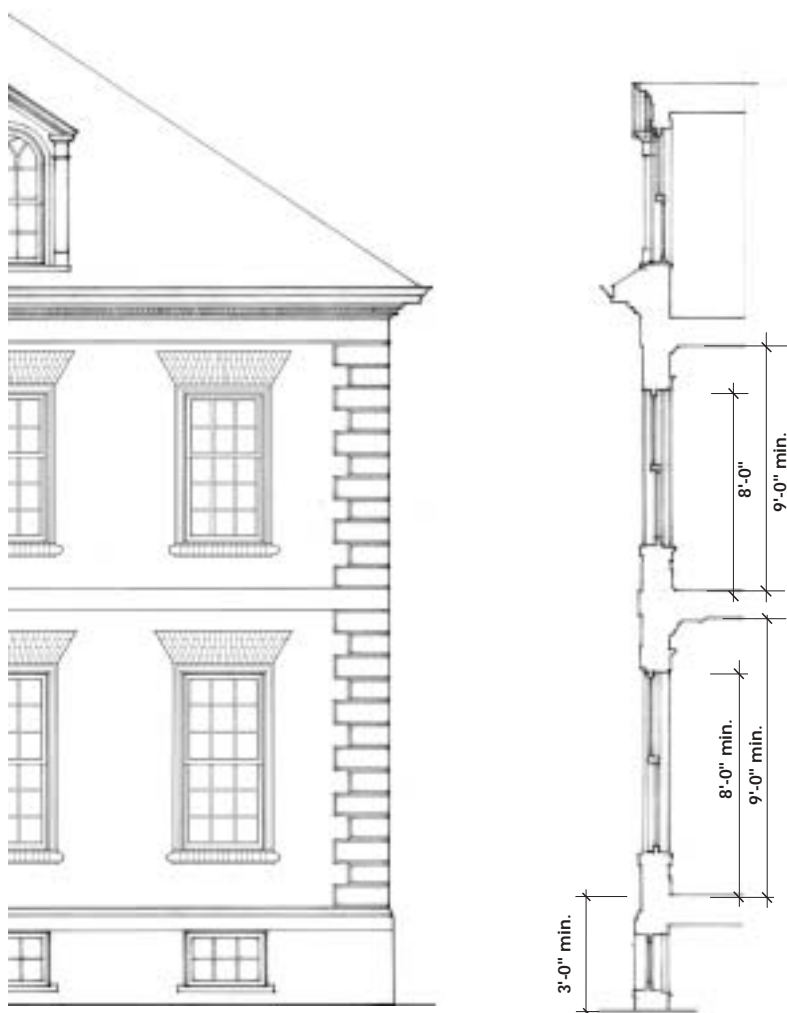


Essential Elements of the Norfolk Classical Revival Style

- Simple volumes with one-story side wings and porches added to make more complex shapes
- Symmetrical composition of doors and windows
- Simplified versions of Classical details and columns, often with robust and exotic Classical orders such as Ionic and Corinthian used in the porch element
- Multi-pane windows that are more broad in proportion, usually with 6 over 6 or 9 over 9 pane patterns



norfolk classical revival

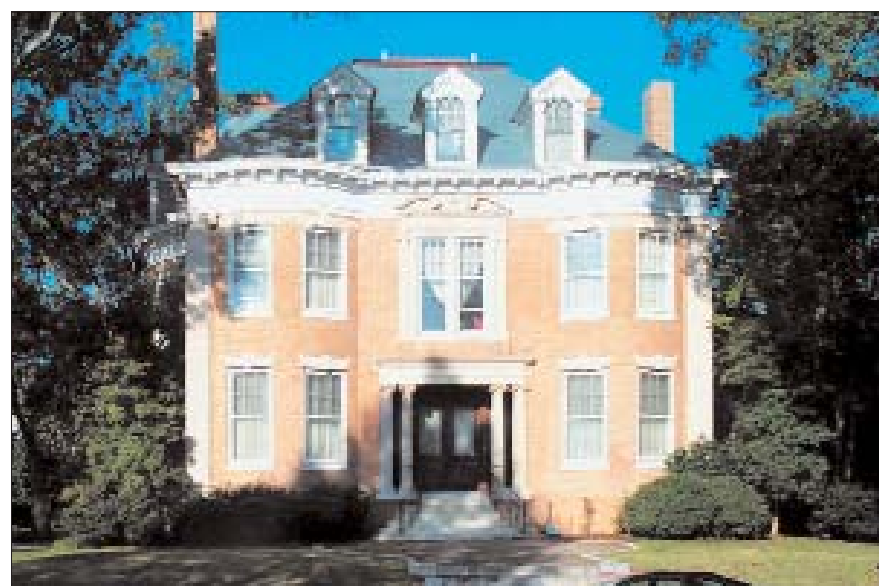


Partial elevation and wall section

The Norfolk Classical Revival style is based on Federal and Classical Revival houses from the mid-nineteenth century. Norfolk and the Mid-Atlantic region have significant examples of houses from this period.

The dominant Federal style was practiced by notable architects such as Robert Mills and Benjamin Latrobe, however many houses from this period were constructed using Pattern Books such as Asher Benjamin's *American Builder's Companion*.

Classical Revival houses are typically developed as simple, additive massing types with a dominant center pavilion, or Main Body, which can be one or two stories, and additive side wings, rear wings and pavilions. Palladian compositions became a principle organizing and proportioning reference for many houses from this period.

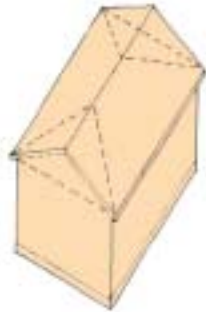


Massing & Composition

MASSING DIAGRAMS

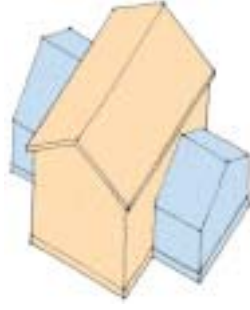
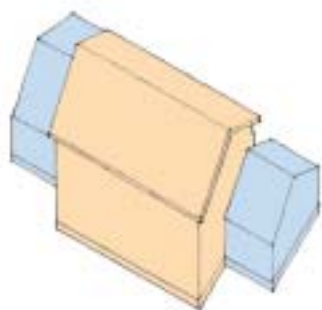


Broad Front

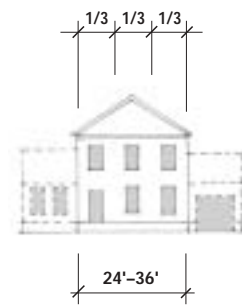
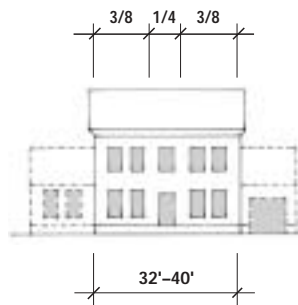
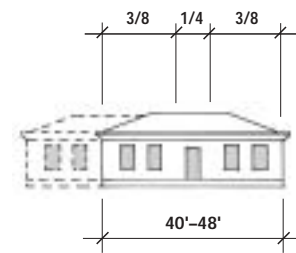
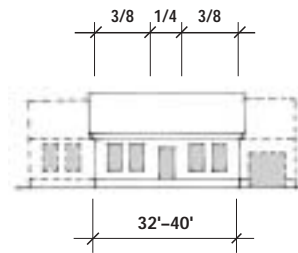


Narrow Front

MASSING COMBINATIONS



FACADE COMPOSITION DIAGRAMS



Massing

BROAD FRONT

Hipped-roof or side-gable rectangular volume with roof pitches ranging from 5 to 7 in 12. One-story shed or hip roofed porches are often placed symmetrically on the front facade. One-story side wings often occur. Although porches are most often one-third or one-fifth the length of the main body, they may also be three-fifths or the entire length of the front facade.

NARROW FRONT

Hipped-roof or front-gable box with roof pitches ranging from 5 to 7 in 12. Five- and three-bay compositions are common. Full front porches and one-story side-wings are common to this massing type.

Facade Composition

The Norfolk Classical Revival facade composition is characterized by a symmetrical and balanced placement of doors and windows. Entrance doors are typically located in the center of the composition.

Typical windows occur singly and align vertically from floor to floor.

Combinations

Complex forms and larger living spaces may be created by combining side and/or rear wings with the main body. Gabled or hipped dormers may be added to introduce light into half-story and attic spaces. The architectural character of the attached parts should match that of the main body.

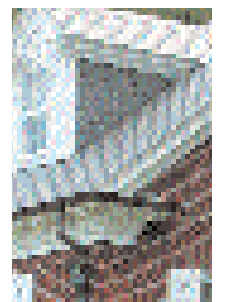
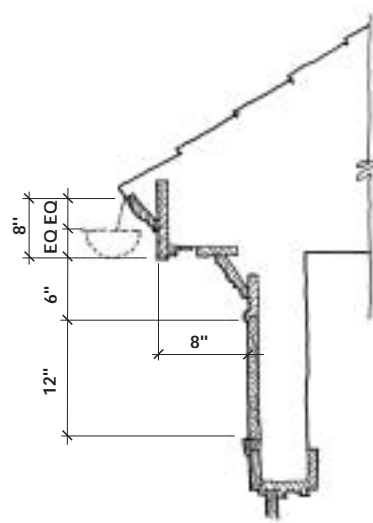
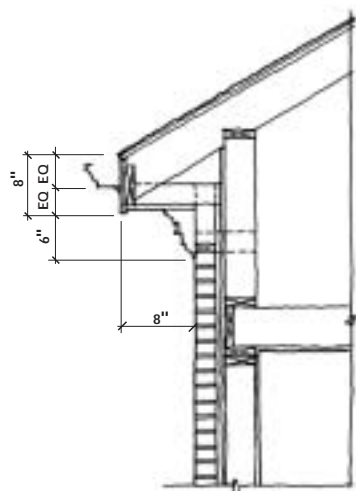
Wall Section & Eave Details

The first floor of the Main Body is typically set 2 to 3 feet above the finished grade. The floor-to-ceiling height on the first floor is typically 10 feet. For two-story houses, the second-story floor-to-ceiling height is 9 feet minimum.

The Norfolk Classical Revival style is characterized by the vertical proportion of the window and door elements and well-detailed Classical eaves and cornices. The frieze below the soffit is typically small with profiled moldings and dentils.

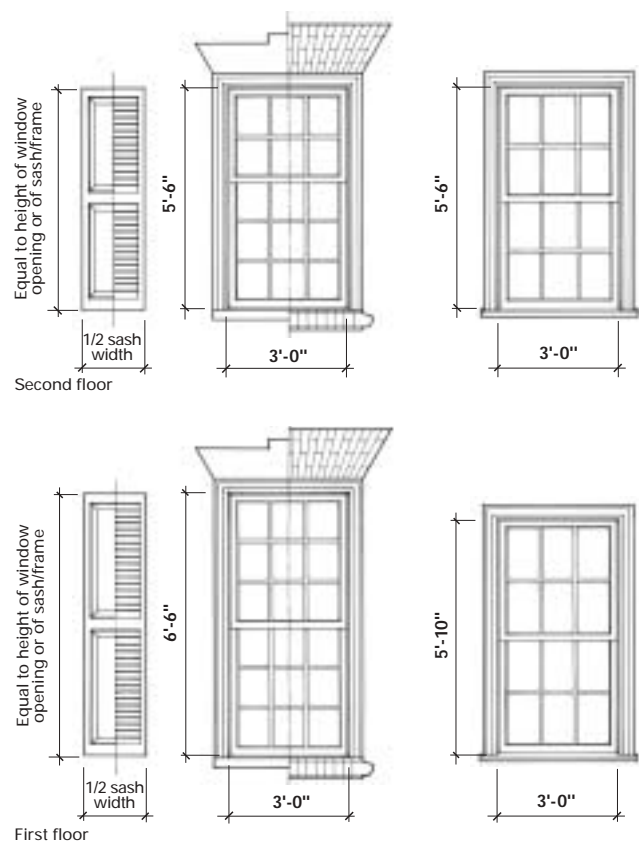


TYPICAL EAVE DETAILS

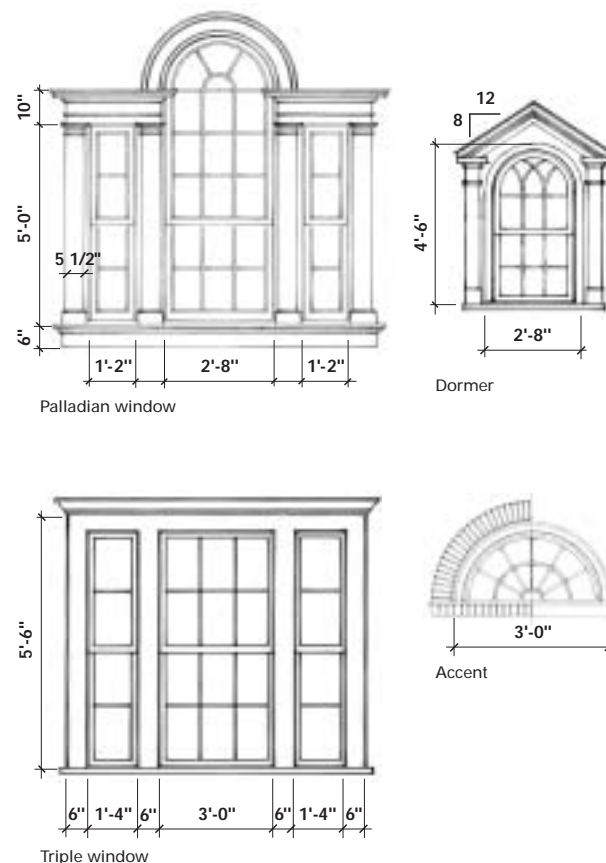


Windows & Doors

STANDARD WINDOWS



SPECIAL WINDOWS



Standard Windows

Windows are typically vertical in proportion. Two basic window muntin patterns are 9 over 9 or 6 over 6 on the first floor, 9 over 9, 6 over 9 or 6 over 6 on the second floor, double hung with wide trim. Stone or brick jack arch lintels are typical.

Special Windows

Special windows include Palladian arched accent windows in gabled ends, dormers with gable or hipped roof, and the triple window with broad center sash, a hallmark of the Norfolk Classical Revival style house.

Shutters

Shutters should be sized and mounted to appear operable. Shutter styles can either be paneled or louvered.

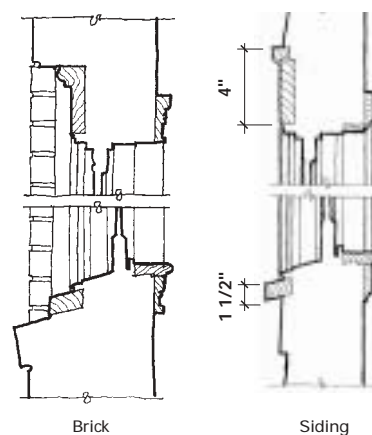
Doors

Doors include 6- and 8-panel patterns, typically with sidelights and transom surrounds.

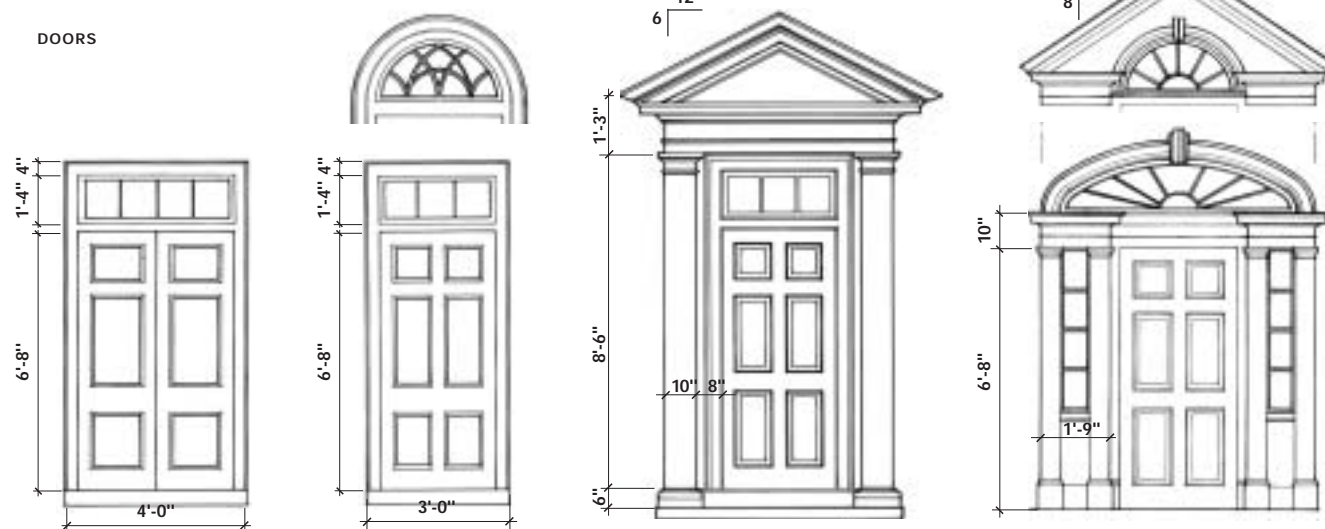
Trim

Windows and doors typically have 4-inch-wide profiled trim.

TYPICAL WINDOW DETAILS



DOORS



Porches

Porches & Eaves

Porches can be one or two stories tall with either flat, shed, gabled, or hipped roofs. Shed or hipped porches have a 2 to 4 in 12 pitch, while classically proportioned temple-front porches have a 5 to 7 in 12 roof pitch.

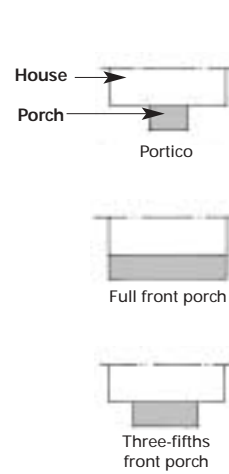
Columns & Railings

Columns include 10-inch diameter Doric columns, and 12-inch diameter Ionic columns. Single-story porches have 9-to 10-foot-tall columns. Two-story porches use 10-inch diameter, 8-to 9-foot-tall columns on the second story and 12-inch diameter 9-to 10-foot-tall columns on the first floor. Porch column bays should be more narrow than wide. Balusters have a square or turned cross section, and should be spaced no more than 4 inches on center.

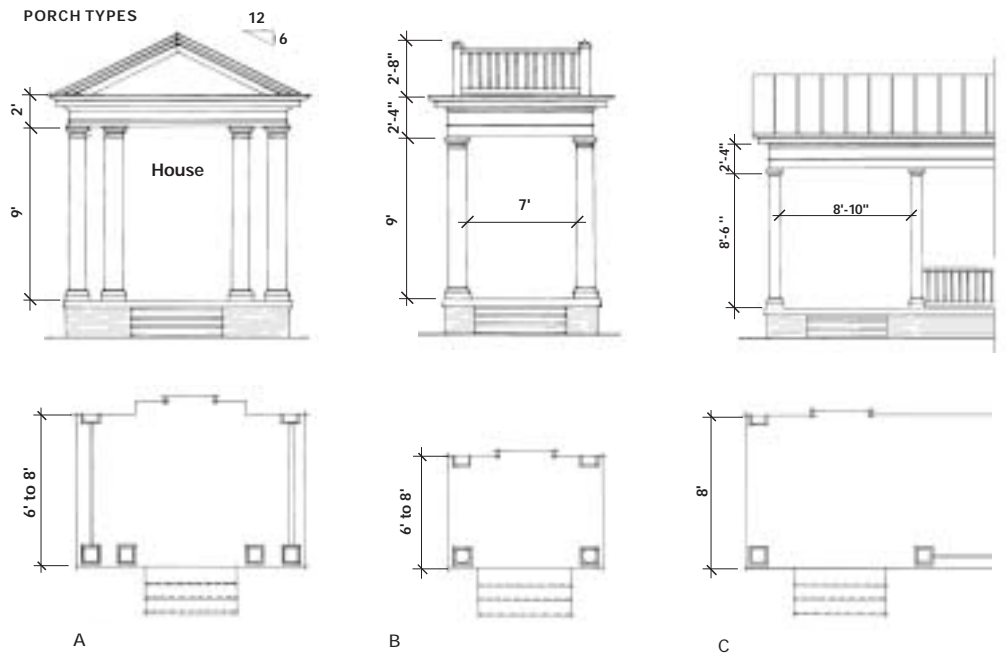
Porch Location & Massing

Entry porticos and three-bay front porches are encouraged on Norfolk Classical Revival houses. Porches are generally centered in the facade composition of this style. Minimum porch depth is 8 feet. For wood deck porches, the gaps between brick piers have lattice infill panels. Solid porches should be faced in brick, stone or stucco if appropriate.

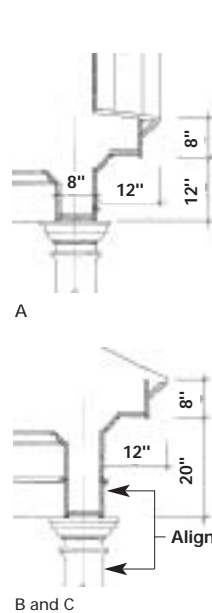
TYPICAL PORCH LOCATIONS



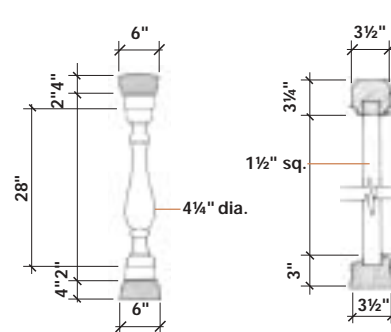
PORCH TYPES



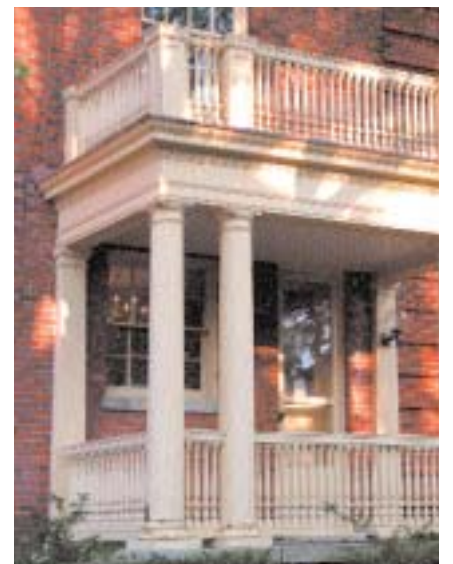
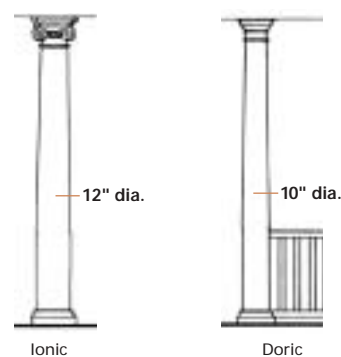
EAVE SECTIONS



RAIL DETAILS



COLUMN TYPES



Partial elevation

Materials & Applications



Roofing

- Slate (including manufactured slate products), laminated asphalt or composition shingles with a slate pattern, flat clay tile, or painted metal standing seam or 5-V crimp panels

Soffits

- Smooth finish composition board, tongue-and-groove wood boards, or fiber-cement panels

Gutters & Downspouts

- Half-round or ogee profile gutters with round or rectangular downspouts in copper, painted or prefinished metal



Cladding

- Sand-molded or smooth-finish brick in Common, English or Flemish bond patterns
- Smooth-finish wood or fiber-cement lap siding, 6 to 8 inches wide
- Light sand-finish stucco

Foundations & Chimneys

- Brick, stucco or stone veneer



Columns

- Architecturally correct Classical proportions and details in wood, fiberglass, cast stone, or composite material

Railings

- Milled wood top and bottom rails with square or turned balusters; square balusters in Chippendale patterns
- Wrought iron or solid bar stock decorative metal

Porch Ceilings

- Plaster, tongue-and-groove wood or composite boards, or beaded-profile plywood



Windows

- Painted wood or solid cellular PVC, or clad wood or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8 inch wide)

Trim

- Wood, composite, cellular PVC or polyurethane millwork; stucco, stone or cast stone

Doors

- Wood, fiberglass or steel with traditional stile-and-rail proportions and raised panel profiles, painted or stained

Shutters

- Wood or composite, sized to match window sash and mounted with hardware to appear operable



Front Yard Fences

- Wood picket or wood, wrought iron or solid bar stock metal picket with brick or stucco finish masonry piers

Lighting

- Porch pendant or wall-mounted carriage lantern



Gallery of Examples





Essential Elements of the
Norfolk Colonial Revival Style

- Simple, straightforward volumes with side wings and porches added to make more complex shapes
- Orderly, symmetrical relationship between windows, doors and building mass
- Simplified versions of Classical details and columns, occasionally with Classical orders used at the entry
- Multi-pane windows



norfolk colonial revival

The Norfolk Colonial Revival is based on the Colonial Revival styles prevalent throughout the country in the late-nineteenth and early-twentieth-centuries. During this era, elements from Classical and Colonial houses were combined and modified to produce a new vocabulary that became popular in the latter part of the nineteenth century. This mixing of influences produced a wide variety of expression and form in the Colonial Revival house.

Norfolk's Colonial Revival houses tend to have tall, narrow windows, elaborate entrances and cornice treatments, and deep front porches that run the entire face of the front facade. The relaxed rules of composition, frequent use of paired windows, and the occasional gambrel roof form, give these houses a comfortable quality which places them in stark contrast to the regulated order of more Classical styles.



Partial elevation and wall section

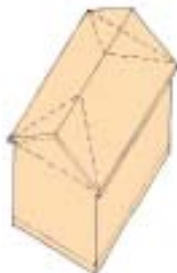


Massing & Composition

MASSING DIAGRAMS



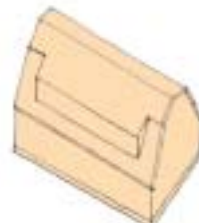
Broad Front



Narrow Front

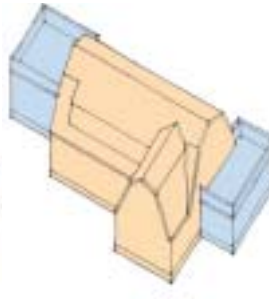
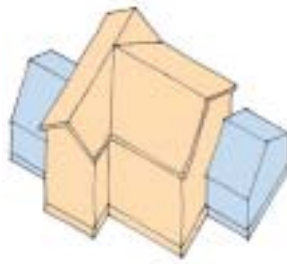
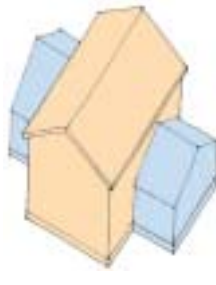
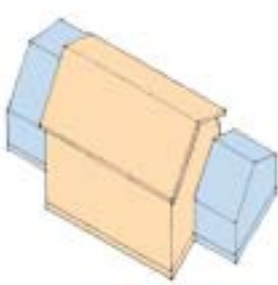


L-Shape

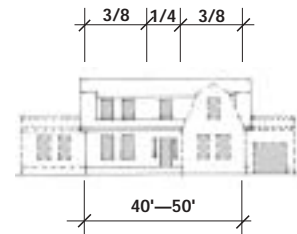
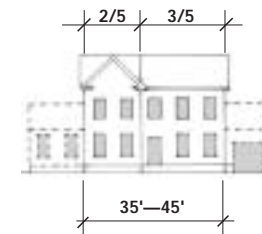
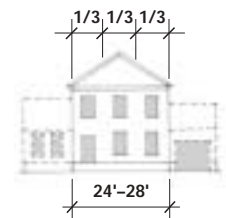
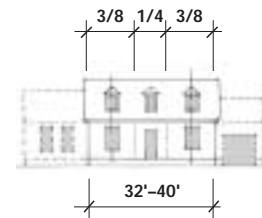


Gambrel

MASSING COMBINATIONS



FACADE COMPOSITION DIAGRAMS



Massing

BROAD FRONT

Hipped-roof or side-gable rectangular volume with roof pitches ranging from 7 in 12 to 12 in 12. One-story shed or hip roofed porches are often placed symmetrically on the front facade. One-story side wings often occur. Although porches are most often one-third or one-fifth the length of the main body, they may also be three-fifths or the entire length of the front facade.

NARROW FRONT

Hipped-roof or front-gable box with roof pitches ranging from 7 to 12 in 12. Five- and three-bay compositions are common. Full front porches and one-story side-wings are common to this massing type.

L-SHAPE

L-shape volume with a front-facing gable roof intersecting either a gable or cross-gable at the rear. Roof pitch ranges from 6 in 12 to 10 in 12. One- and two-story porches often fill the space of the L.

GAMBREL

Rectangular volume with a gambrel roof containing a second or third story. Gambrel roofs have two roof pitches, 20 in 12 to 36 in 12 at the eave, and 6 in 12 to 10 in 12 above the pitch break. Shed dormers are common. Porches may be inset in street-facing gambrels.

Combinations

Larger living spaces may be created by adding side wings to the main body. Gabled or shed dormers may be added to introduce light into half-story and attic spaces. The architectural character of elements such as side wings, rear wings and accessory/ancillary structures should be consistent with the architectural character of the main body.

Facade Composition

Colonial Revival facade composition is characterized by a symmetrical and balanced placement of windows and doors. Standard windows occur as singles, or in pairs. Entrance doors are generally

located near the corner of narrow houses and at the center of wide houses.

Roof

The roof pitch on Norfolk Colonial Revival houses varies from 6 in 12 to 12 in 12. For L-shape forms, the pitch on street-facing gables is 10 to 12 in 12.

Eaves

The Colonial Revival house typically has one of three eave profiles:

- Boxed eave, typically with an 18-inch soffit depth; shallow soffit on the rake
- Deep boxed eave with heavy bracket, often found in hipped-roof examples, presenting a more robust image
- Boxed eave modified for gambrel roof, with tall frieze and shallow, heavy brackets

Eave profiles have an 8- to 12-inch frieze board at least 8 inches above the window head trim. Eave returns should have metal flashing back to the wall at a maximum slope of 2 in 12.

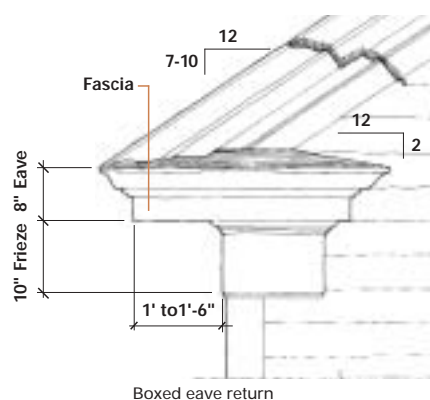
Wall Section & Eave Details

The first floor of the main body is typically set three feet above the finished grade. The floor-to-ceiling height on the first floor is typically 10 feet. For two-story houses, the second story floor-to-ceiling height is 9 feet. Window head heights should be 8 feet for the first floor and 7 feet for the second floor.

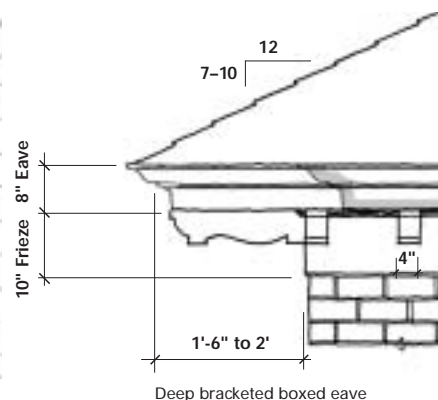
On clapboard houses, corner boards should be no less than nominal 5/4 by 6 inches. On stucco and brick houses, the watertable should project 2 inches from the wall. Clapboard houses should have an 8-inch skirt board. When foundation vents are used, they should be centered under windows.



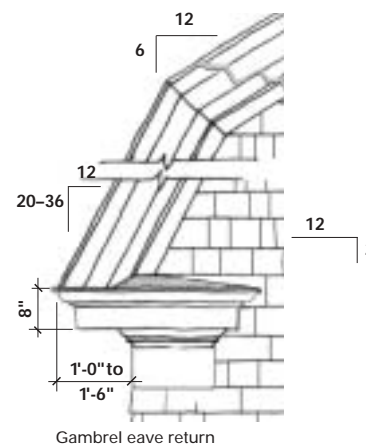
TYPICAL EAVE DETAILS



Boxed eave return



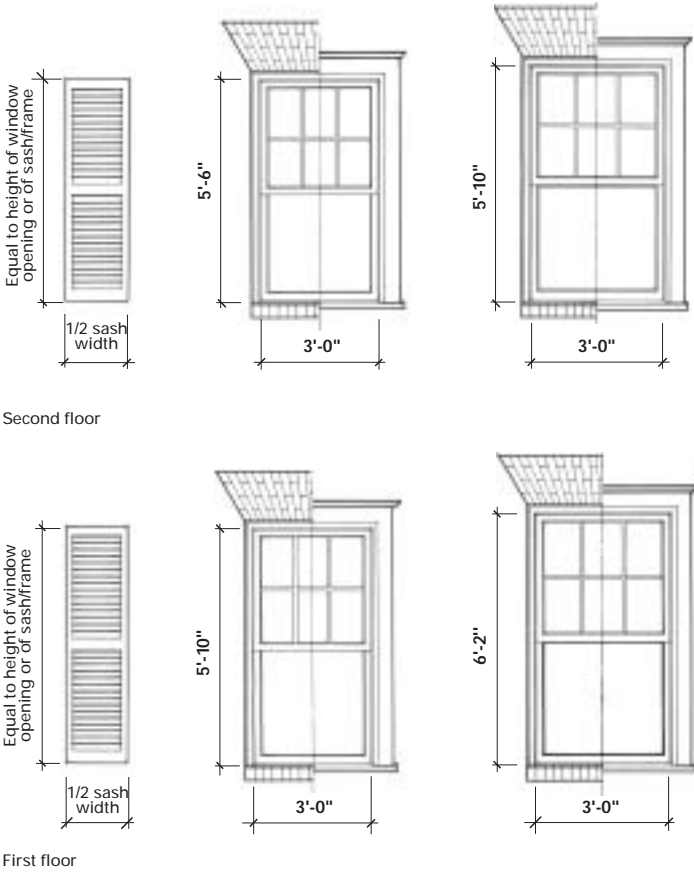
Deep bracketed boxed eave



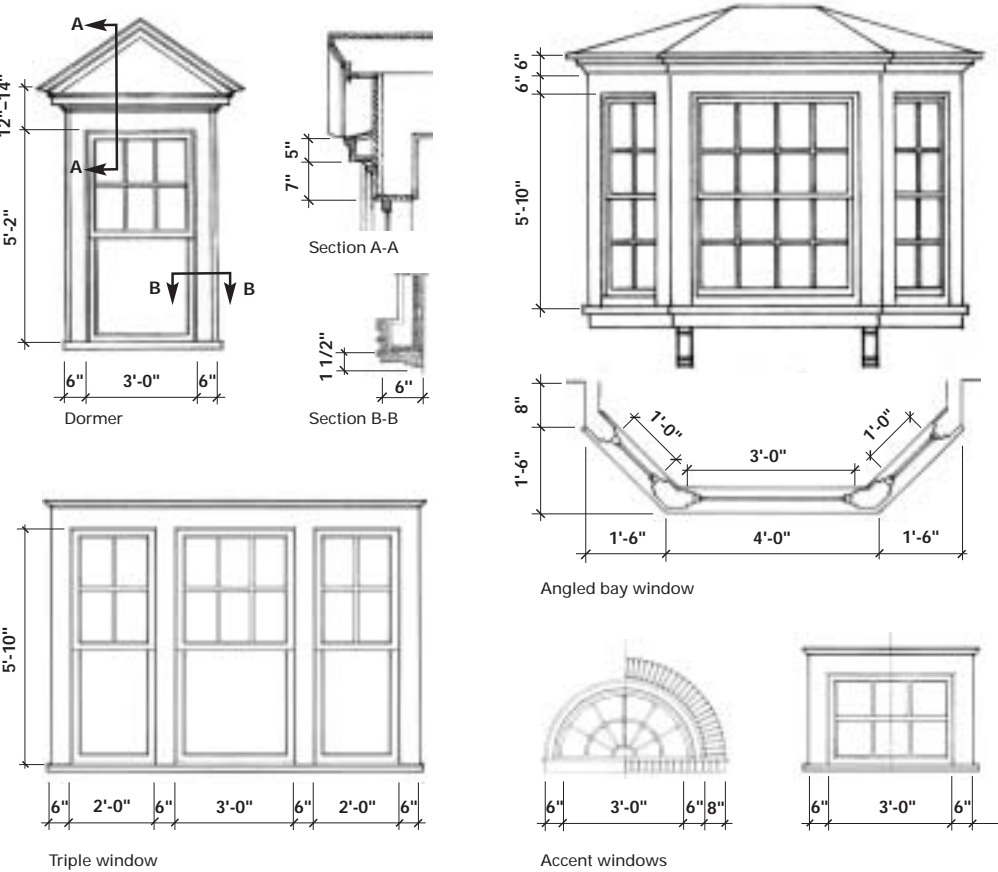
Gambrel eave return

Windows & Doors

STANDARD WINDOWS



SPECIAL WINDOWS



Standard Windows

Windows have vertical proportions. Window muntin patterns are typically 6 over 1 or 6 over 6 on both floors; window panes are more vertical in proportion than square. Standard windows are double hung. Jack arches are common over windows set in masonry walls. Standard windows are often paired.

Special Windows

Special windows include angled bay windows, triple windows and dormers with a pediment. Bay windows should extend to the ground whenever possible, otherwise bay windows supported on heavy brackets are acceptable. Small square, rectangular or fan light windows are often used as an accent in gable ends or on the second floor above the entrance.

Shutters

Shutters are encouraged. If shutters are installed, they should be sized and mounted as if operable.

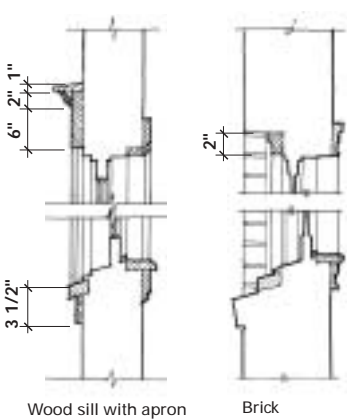
Doors

Doors typically have six panels, while surrounds frequently incorporate sidelights and transoms.

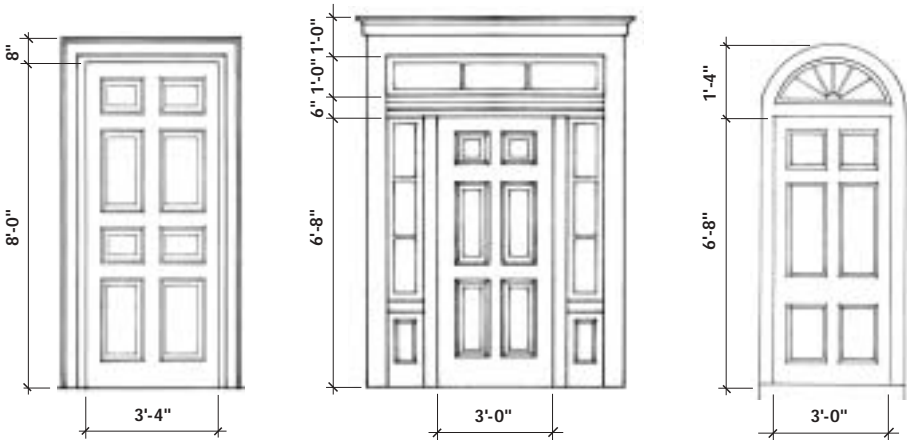
Trim

Windows and doors typically have a 6-inch-wide flat trim with or without a cap molding, or a 6-inch backband trim. Brick buildings feature 2-inch brickmold.

DETAIL WINDOW SECTIONS



DOORS



Porches

Porch Roofs & Eaves

Porches can be one or two stories tall with either flat, shed, or shallow hipped-roofs. Shed or hip porches typically have a 3 in 12 to 4 in 12 pitch.

Columns & Railings

Columns include 10- and 12-inch round Doric and Ionic columns, pedestal-mounted 8-inch round, paired three-quarter-height paired Doric columns, and 8- to 10-inch full-height tapered box columns. Single-story porches have 9- to 10-foot-tall columns, and columns on two-story porches are 9- to 10-foot-tall on the ground floor and 8- to 9-foot-tall on the second. For double porches with Classical or tapered columns, 12-inch-

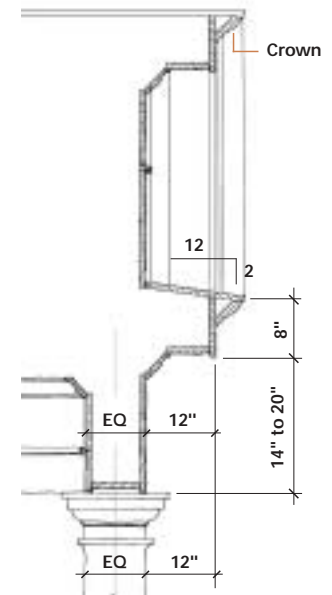
wide columns are used on the ground floor, while 10-inch columns are used above. Porch column bays should be more narrow than wide. Balusters should be turned or square, and spaced no more than 4 inches on center.

Porch Location & Massing

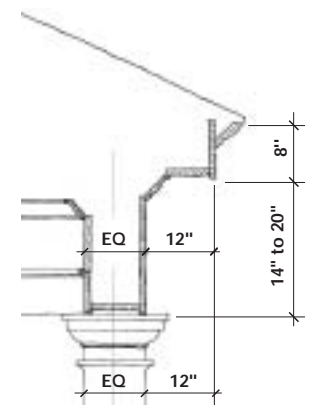
Full front porches are encouraged on Norfolk Colonial Revival houses. Smaller porches should be centered in the massing bay in which they occur. Minimum porch depth is 8 feet. For wood deck porches, the gaps between brick piers are infilled with lattice panels. Solid porches should be faced in brick, or stucco if appropriate.



TYPICAL PORCH EAVE SECTIONS



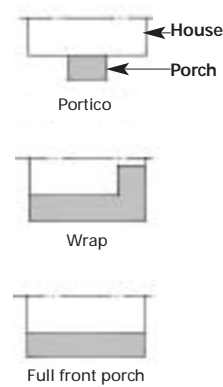
Section A-A



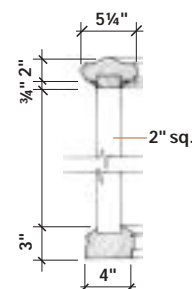
Section B-B



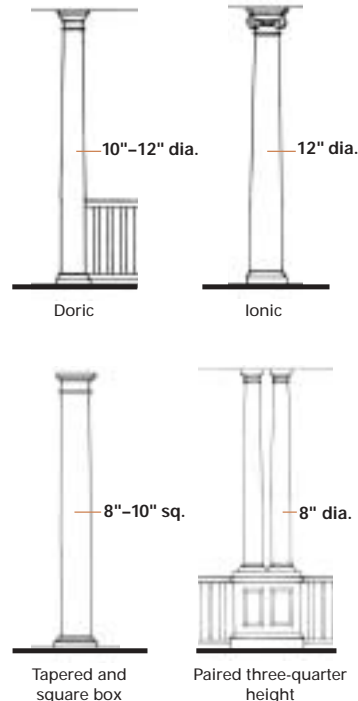
TYPICAL PORCH LOCATIONS



RAIL DETAILS



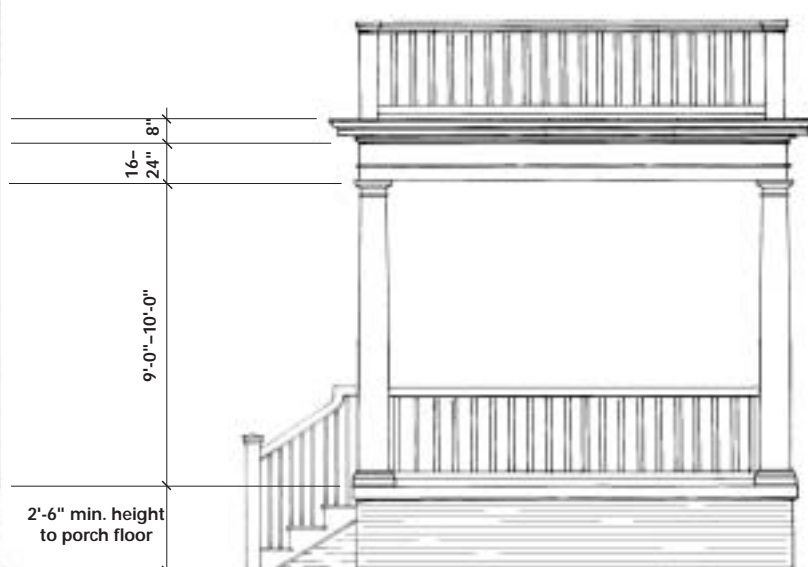
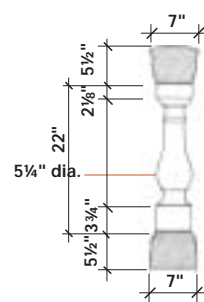
COLUMN TYPES



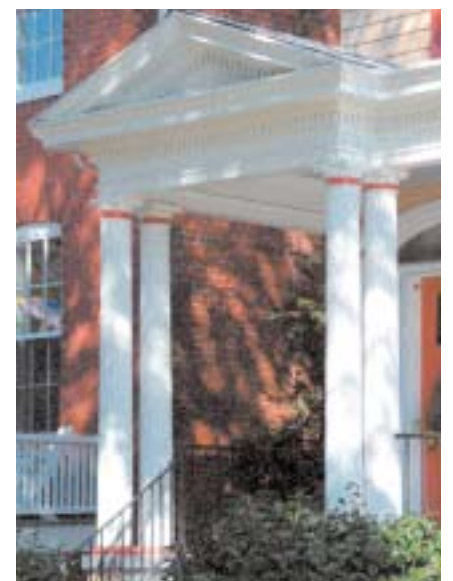
PORCH ELEVATIONS



Partial porch elevation



Portico with side steps



Materials & Applications



Roofing

- Slate (including manufactured slate products), laminated asphalt or composition shingles with a slate pattern, or flat clay tile

Soffits

- Smooth-finish composition board, tongue-and-groove wood boards, or fiber-cement panels

Gutters & Downspouts

- Half-round or ogee profile gutters with round or rectangular downspouts in copper, painted or prefinished metal



Windows

- Painted wood or solid cellular PVC, or clad wood or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8 inch wide)

Doors

- Wood, fiberglass or steel with traditional stile-and-rail proportions and raised panel profiles, painted or stained

Shutters

- Wood or composite, sized to match window sash and mounted with hardware to appear operable



Cladding

- Smooth-finish wood or fiber-cement lap siding, 6- to 8-inch exposure, or random-width cut shingles
- Sand-molded or smooth-finish brick in Common, English or Flemish bond patterns
- Light sand-finish stucco

Trim

- Wood, composite, cellular PVC or polyurethane millwork; stucco, stone or cast stone

Foundations & Chimneys

- Brick, stucco or stone veneer



Columns

- Architecturally correct Classical proportions and details in wood, fiberglass, or composite material

Railings

- Milled wood top and bottom rails with square or turned balusters
- Wrought iron or solid bar stock square metal picket

Porch Ceilings

- Plaster, tongue-and-groove wood or composite boards, or beaded-profile plywood



Front Yard Fences

- Wood picket, or wood, wrought iron or solid bar stock metal picket with brick or stucco finish masonry piers

Lighting

- Porch pendant or wall-mounted carriage lantern



Gallery of Examples





Essential Elements of the Norfolk European Romantic Style

- Large, steeply-pitched roof planes with dormers and shallow overhangs
- Roof lines extend below windows at second floor, and top of window at first floor
- Broad expanses of wall with a limited number of deep-set openings
- Asymmetrical window and door locations
- Vertically proportioned windows in groups



norfolk european romantic



Partial elevation and wall section

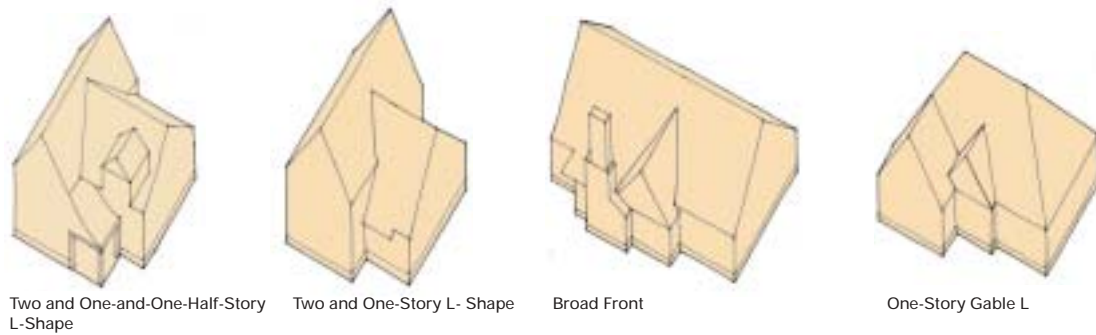
The European Romantic style is based on the early twentieth century interpretations of English architecture by American architects and builders. The source for design comes from medieval English cottages, manor houses, and rural village vernacular houses. The American interpretations include houses with simple volumes often with front-facing gables that have steeply pitched roofs between 12 in 12 and 16 in 12. Gable, hip, and shed dormers are a dominant feature of the style. There is often a mix of exterior materials including stone, plaster, or brick. Half-timbering and horizontal siding are often used as infill in gables.

Chimneys act as principal forms for the massing of the house. These are usually very massive, with simple detailing and chimney pots. Decorative half-timbering in the gables is common and can occur on the entire second story or in the upper gables. Windows are typically casements, vertical in proportion and arranged in groups.

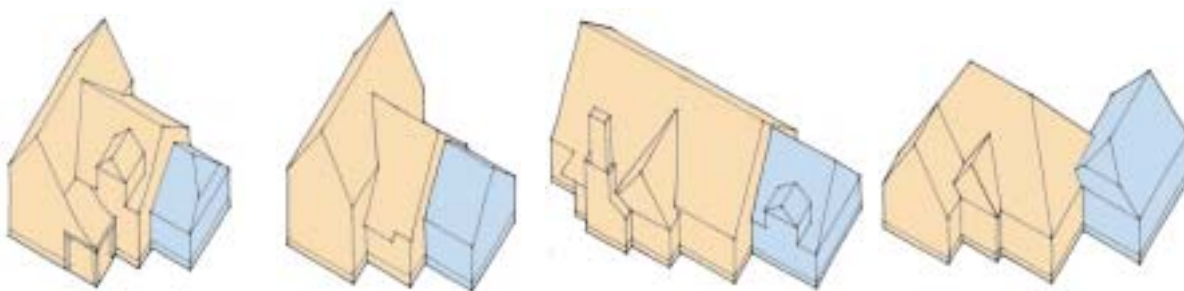


Massing & Composition

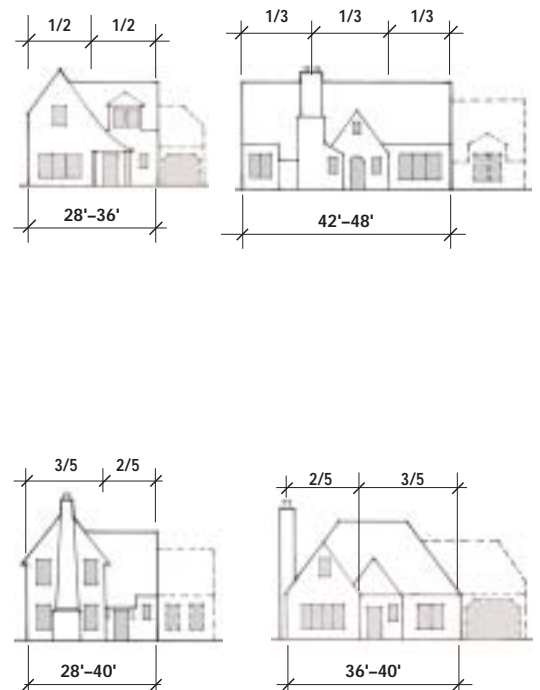
MASSING DIAGRAMS



MASSING COMBINATIONS



FACADE COMPOSITION DIAGRAMS



Massing

TWO- & ONE-AND-ONE-HALF-STORY L-SHAPE

L-shaped plan with a two-story front-facing gable paired with a one-and-one-half story roof expression parallel to the street. The roof of the front-facing gable slides down to provide a covered entry. Dormers can have gable or shed roofs.

TWO- & ONE-STORY L-SHAPE

L-shaped plan with a two-story front facing gable paired with a one-story roof expression parallel to the street. The one-story roof may curve out to provide a covered shelter over the door.

BROAD FRONT

Rectangular shaped plan with a one, one-and-one-half, or two-story expression. A small gable or two may project to provide visual relief and to provide balance to

large chimneys and other architectural elements.

ONE-STORY GABLE L

Rectangular volume with hipped roof with a front facing gabled wing. Mass may have a one- or one-and-one-half-story expression. A series of nested gables may provide balance to chimneys and other architectural elements.

Facade Composition

European Romantic facade composition is characterized by an asymmetrical and balanced placement of doors and windows. Grouped double-hung windows are common. Front doors are generally located at the center of the composition, especially in wide houses. There is typically a material change from the first to the second floor.

Roof

The roof pitch on European Romantic houses varies from 12 to 20 in 12. For Gable L forms, the pitch on the street-facing gables ranges from 14 to 20 in 12. Gable and shed dormers help to introduce light into half-story and attic spaces. False eaves, set at a steep pitch, are often used to create the illusion of a steeply pitched roof on the main body.

Eaves

Overhangs tend to be generally shallow (up to 10 inches) although they are sometimes as deep as 18 inches where half timbering is used. Eave construction is typically of three types:

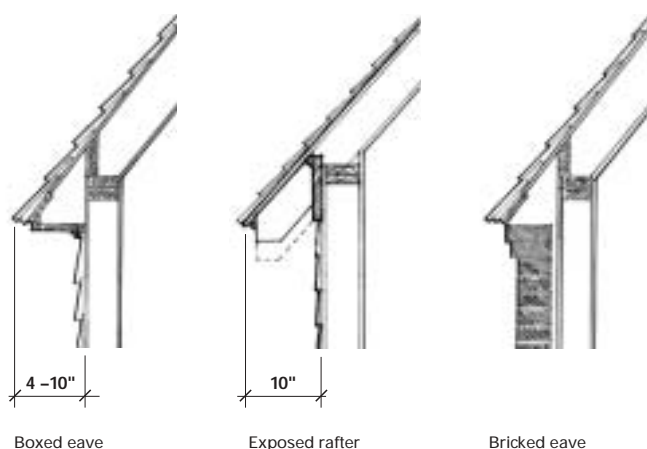
- Boxed eave, 4 to 10 inches deep
- Exposed 2 x 8-inch rafter tails set 16 to 24 inches on center, and trimmed parallel to the ground

- Bricked eave, 4 to 10 inches deep with stepped, brick soffit

Wall Section & Eave Details

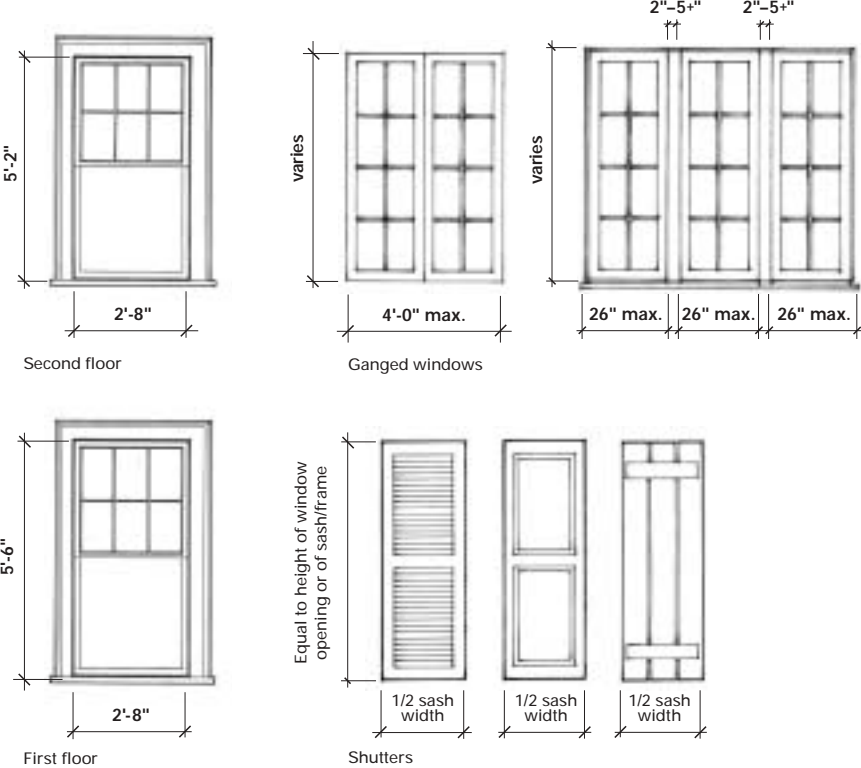
The first floor is typically set 12 to 18 inches above finished grade. The floor-to-ceiling height on the ground floor is typically 9 feet. The secondary floor-to-ceiling height is 8 to 9 feet. Walls are typically framed with horizontal siding or shingles or a combination of these materials. Brick and stucco are also used as cladding. Material changes typically occur at the second floor and in gable ends above the window head. Clapboard or shake cladding materials should never come within 8 inches of finished grade; only durable materials like brick, stone, and stucco may come into direct contact with the soil.

TYPICAL EAVE DETAILS

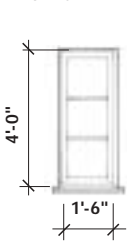


Windows & Doors

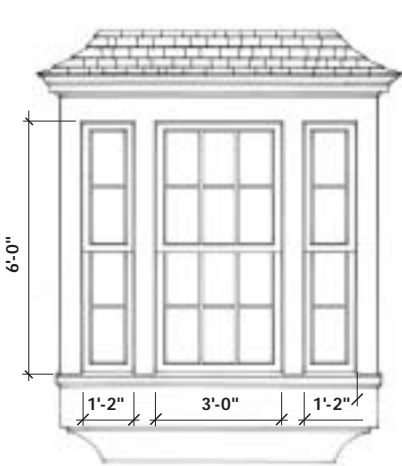
STANDARD WINDOWS



SPECIAL WINDOW



ACCENT WINDOW



Box bay



Standard Windows

European Romantic is characterized by tall, relatively narrow windows typically in groups of two, three, four, or five windows separated by posts or mullions. The height of windows should diminish with each succeeding story. All windows have a divided-light appearance. Windows surrounded by stucco should be deeply recessed from the facade to create the illusion of thick walls.

Special Windows

Special windows include bay windows, oriel windows, dormer windows, and small accent windows. Bays should be constructed of a light material, such as wood, and should be composed of case-ment windows with a divided-light appearance. Dormers should be shed or gabled type, typically with paired case-ment windows. Small decorative accent windows are encouraged, especially in powder rooms, closets and halls.

Shutters

Plank/board or panel-style shutters are encouraged as an accent. Wrought iron lift-off hinges, shutter dogs and latches are also encouraged. Shutters are not permitted on half-timbered areas.

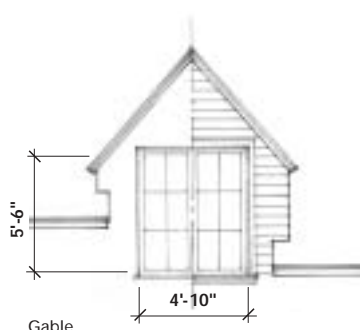
Doors

Plank/board or panel-style single doors with a round or arched top and wrought iron accents are preferred. As with windows, doors should be recessed as deeply as possible. Detailing around doors is encouraged.

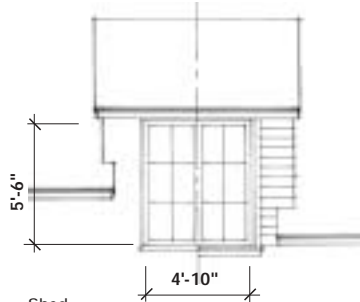
Trim

Wood trim is typically 4 to 6 inches for windows and doors when siding is used. Ornamental cast stone or wood lintels and sills are encouraged for masonry window and door openings. Stucco should typically return to the window—eliminating the need for most trim. Half-timbering functions as trim in these areas.

DORMER TYPES



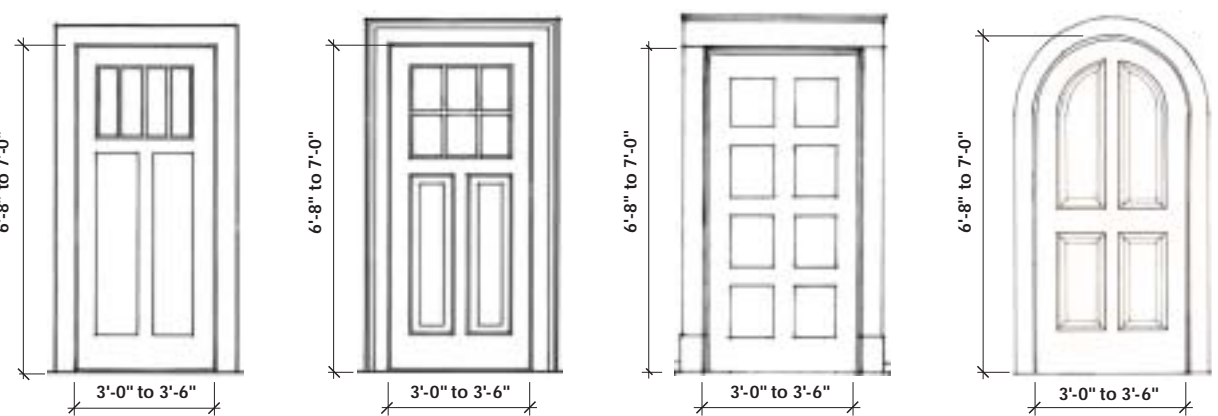
Gable



Shed



DOORS



Porches & Chimneys

Porches

Although porches are less common on European Romantic houses than other styles, porches and carriage porches were common on larger houses. They should feature post-and-beam construction, shed roofs and rough-sawn clapboard siding. Arched braces between posts and beams are encouraged. The covered patios and loggias may be constructed of either post-and-beam or masonry.

Porch Roofs & Eaves

Porches can have gable ends or shed roof forms, extending up into the main house roof form. European Romantic porches have shallow eaves that repeat the same rafter or eave treatment as the main house body.

Columns & Railings

Several porch column options provide variety to the style. Porches may be supported on square cross-section heavy timber columns, stone columns, or stone or brick piers.

Porch Location & Massing

Although this style rarely employs front porches, covered entries and loggias are common. These covered loggias have a typical width of 5 to 7 feet. Porches are frequently placed at the sides and rear of European Romantic houses and often have room-like size. Porches range from 8 to 12 feet in depth.

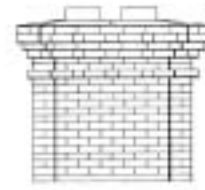
Chimneys

Chimneys are a key element in the composition of the elevation. They should appear large and have an asymmetrical massing. A wide variety of chimney cap profiles is encouraged.

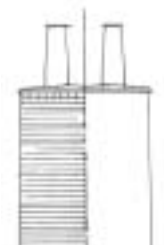
CHIMNEY CAPS



Plaster



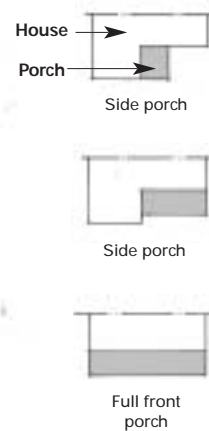
Brick



Brick or plaster with tile cap



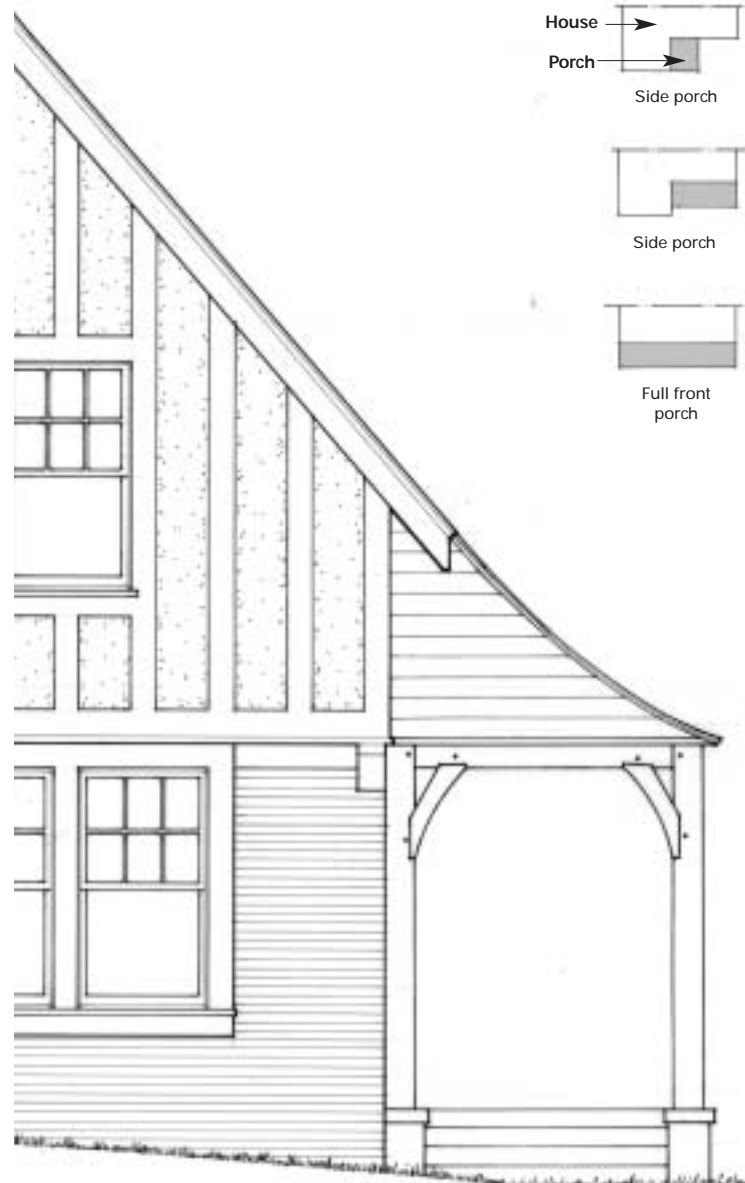
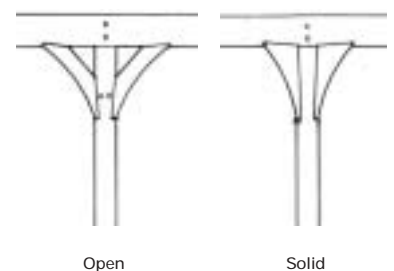
TYPICAL PORCH LOCATIONS



CHIMNEY PLACEMENT



POST BRACES



Porch Elevation



Materials & Applications



Roofing

- Slate (including manufactured slate products), laminated asphalt or composition shingles with a slate pattern, or clay tile with flat or barrel profile

Soffits

- Smooth-finish composition board, tongue-and-groove wood boards, or fiber-cement panels

Gutters & Downspouts

- Half-round or ogee profile gutters with round or rectangular downspouts in copper, painted or prefinished metal



Windows

- Painted wood or solid cellular PVC, or clad wood or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8 inch wide)

Trim

- Wood, composite, cellular PVC or polyurethane millwork; stucco, stone or cast stone

Doors

- Wood, fiberglass or steel with traditional stile-and-rail proportions and panel profiles, painted or stained

Shutters

- Wood or composite, sized to match window sash and mounted with hardware to appear operable



Cladding

- Smooth-finish brick in Common Bond pattern
- Stucco with handmade/formed appearance (no skip-trowel or similar); half-timbering for second story accents
- Random-width cut wood or fiber-cement shingles with mitered corners
- Smooth-finish wood or fiber-cement lap siding, 6 to 8 inches exposure, with mitered corners

Foundations, Chimneys & Piers

- Brick or stucco with handmade/formed appearance



Columns

- Wood posts and brackets

Railings

- Wood top and bottom rails with square balusters
- Wrought iron or solid bar stock square metal picket
- Brick or masonry with stucco finish

Porch Ceilings

- Plank-and-beam or flat plaster, tongue-and-groove wood or composite boards, or beaded-profile plywood



Front Yard Fences

- Wood picket, masonry with stucco, brick or stone finish, or combination

Lighting

- Porch pendant or wall-mounted lantern



Gallery of Examples



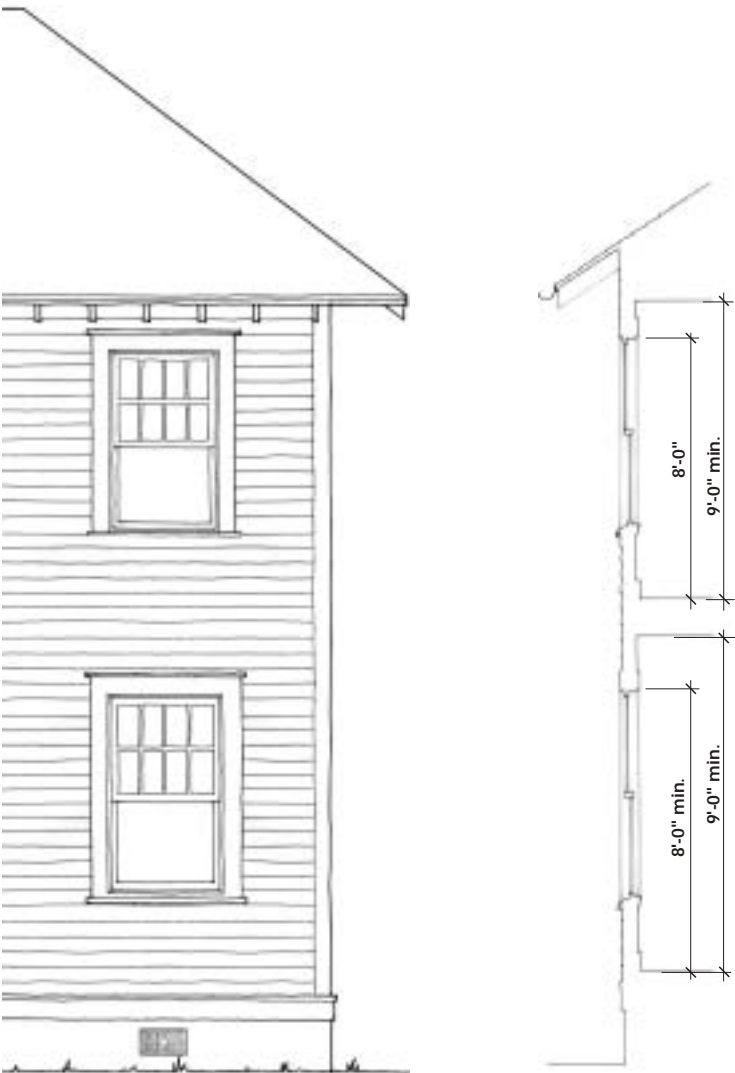


Essential Elements of the Norfolk Arts & Crafts Style

- Shallow-pitched roofs with deep overhangs
- Deep, broad porch elements with expressive structural components
- Expressive structural elements such as rafters, brackets and columns
- A mixture of materials such as brick, shingles and siding
- Asymmetrical window and door compositions



norfolk arts & crafts



Partial elevation and wall section

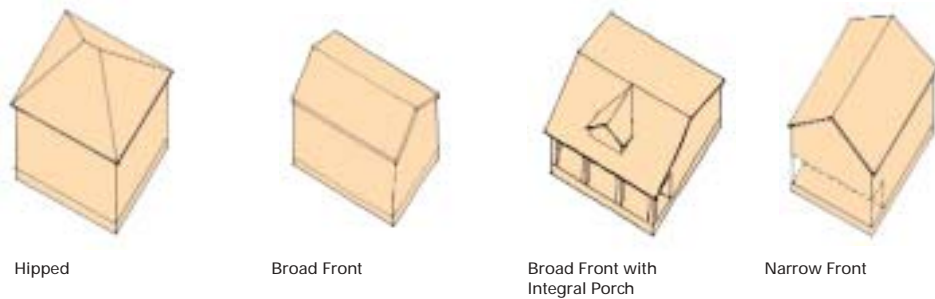
Norfolk Arts & Crafts houses emerged from the traditions of craftsman design found throughout the eastern region of Virginia. During the early twentieth century, many local builders picked up elements of the style from house plan publications and mail order houses. The Arts & Crafts movement espoused a simple decorative expression of structural elements and built-in furniture that builders found suitable for estate and cottage homes. While the region is home to many small craftsman cottages, it also features a variety of larger estate houses designed and built during this period.

The Norfolk Arts & Crafts style is characterized by broad, open porches; roofs with deep overhangs and exposed rafter tails or decorative brackets; asymmetric compositions; grouped windows with a variety of upper muntin patterns; expressive trim; rafters; and porches with brackets. One unique trait of many of the Arts & Crafts houses in this region is the use of Classically derived columns in lieu of the more common tapered or square columns used in other regions.

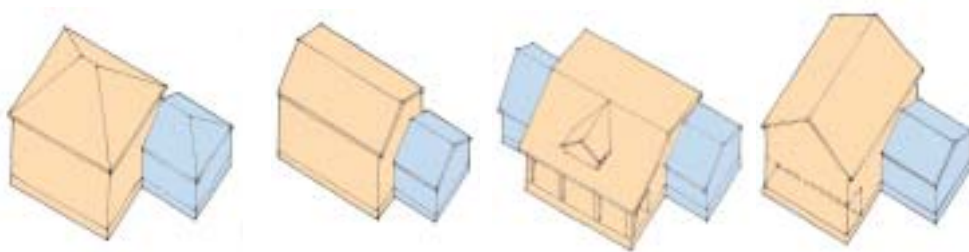


Massing & Composition

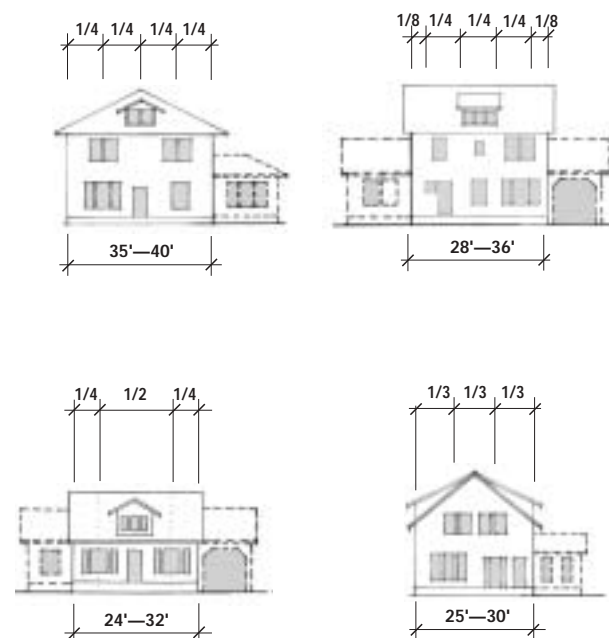
MASSING DIAGRAMS



MASSING COMBINATIONS



FACADE COMPOSITION DIAGRAMS



Massing

HIPPED

Rectangular or square volume with a 6 in 12 to 8 in 12 roof pitch; the ridge line, if any, runs parallel with the front of the house. Front gabled and /or shed roofed porches with a 3 in 12 to 5 in 12 pitch are placed symmetrically or asymmetrically on the front facade or as full-facade elements. Porches are typically one story and may wrap one or both corners.

BROAD FRONT

Rectangular volume with a 6 in 12 to 8 in 12 roof pitch. Asymmetrically placed gabled and/or shed roofed porches are common. Porches are typically one story.

BROAD FRONT WITH INTEGRAL PORCH

Rectangular one-and-one-half-story volume with a 6 in 12 to 8 in 12 roof pitch. The integral porch is set under occupiable interior space, made possible

by a dormer and high knee wall on the second floor. Integral front porches range from half to the full length of the front facade. Symmetrically placed gabled or shed dormers have a 3 in 12 roof pitch.

NARROW FRONT

Rectangular volume with a 6 in 12 to 8 in 12 roof pitch and gable facing the street. Symmetrically or asymmetrically placed front and/or shed roofed porches are common and either one- or two-story. An inset one-story porch may also run the full width of the house.

Massing Combinations

Complex forms and larger living spaces may be created by combining side and/or rear wings with the main body. Gabled or shed dormers may be added to introduce light into half-story and attic spaces. The architectural character of the attached parts should match that of the main body.

Facade Composition

Arts & Crafts facade composition is characterized by an asymmetrical yet balanced placement of doors and windows. Typically, windows occur in pairs and multiples, or as sidelights for oversized ground floor windows. Entrance doors are most often under porches and off center.

Eaves

Deep eaves are a dominant characteristic of the Arts & Crafts style. There are two types of eaves in the style:

- Boxed eave with flat soffit and shallow profile brackets 6 inches wide and 24 inches on center
 - Exposed 2 x 8-inch shaped rafter tail, 16 to 24 inches on center, the most common eave. Often hipped, gables feature a vergeboard
- Eave profiles have an 8- to 12-inch frieze board either touching or no more

than 8 inches above the window head trim. The houses may have a Victorian-era character achieved by using Classical-order columns on the porch and broad, flat, boxed eaves with shallow brackets on the house and porch.

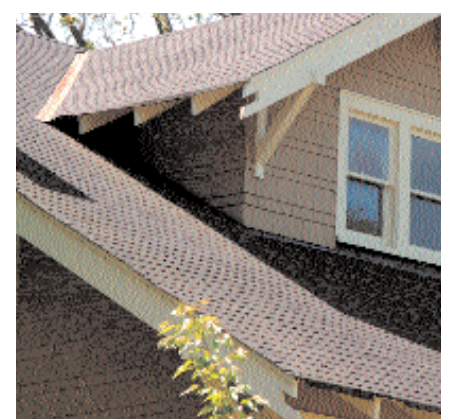
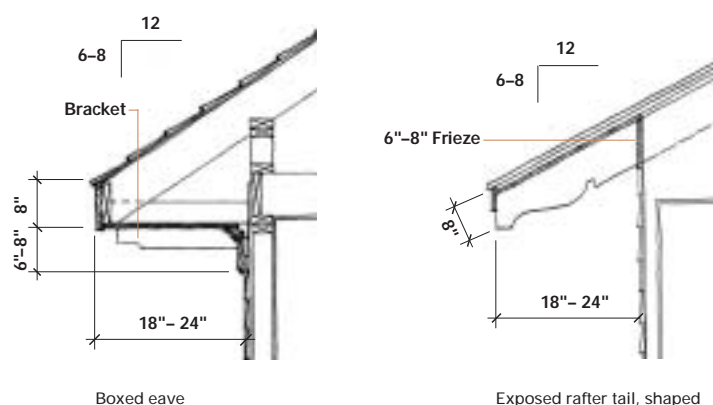
Wall

The first floor of the Arts & Crafts house is typically set three feet above the finished grade. For one-story houses, the minimum floor-to-ceiling height is 9 feet. For two-story houses, the minimum floor-to-ceiling height is 9 feet for the first floor and 8 feet for the second floor.

Window head heights should be 7 feet to 8 feet above the floor for first floor windows, and 7 feet for second floor windows.

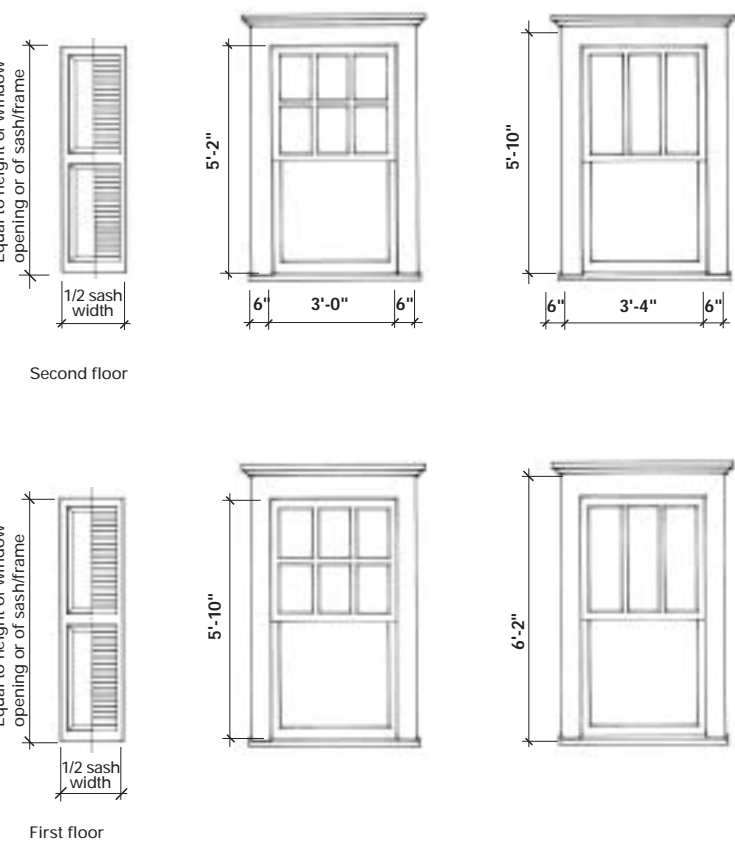
These houses have 8- to 10-inch-wide skirt boards. Foundation vents are centered under windows when used.

TYPICAL EAVE DETAILS



Windows & Doors

STANDARD WINDOWS



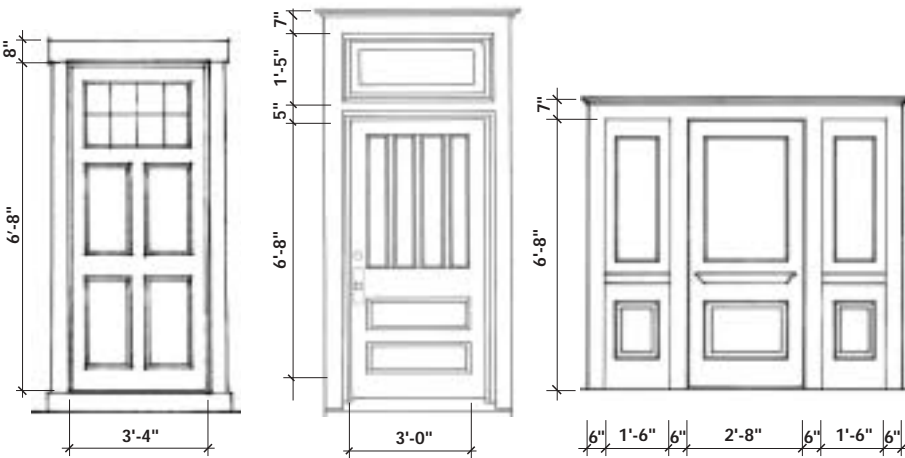
Standard Windows

Windows are typically vertical in proportion and have a 3 over 1, 4 over 1, 6 over 1, or 9 over 1 muntin pattern. Standard windows are double hung.

Special Windows

Special windows include paired or triple windows, small square accent windows, and box bay windows supported on wood brackets. Broad, horizontal windows divided into several panes occur in dormers and gables. Other dormer windows are ganged together in wide gabled or shed dormers.

DOORS



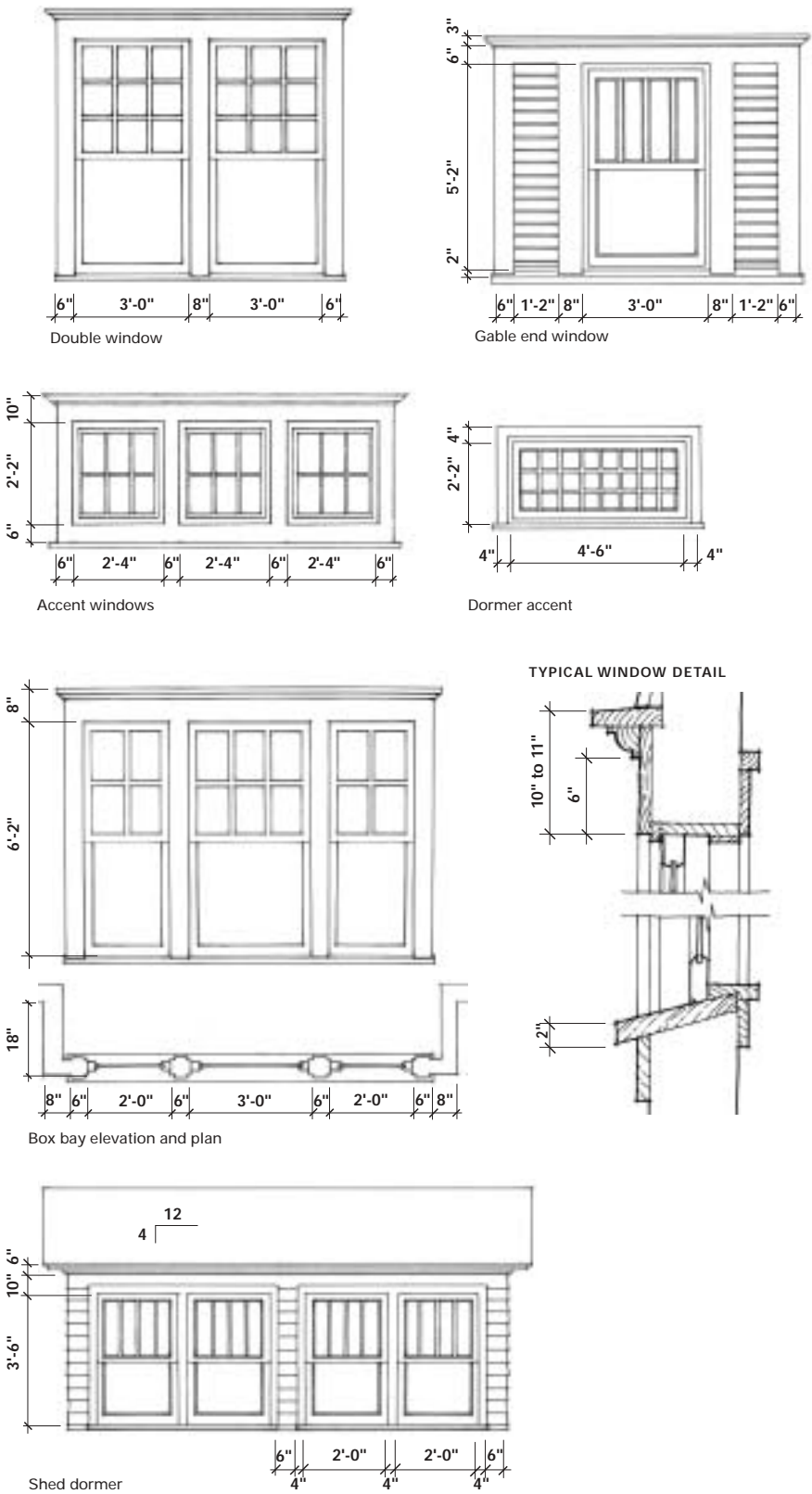
Doors

Arts & Crafts doors are often stained wood with either wood plank design or a panel door with the top half glazed. Doors may have sidelights or transoms in clear or leaded glass in Arts & Crafts patterns.

Trim

Windows and doors have 6-inch straight or tapered flat trim. Arts & Crafts window and door trim carries a simple molding and cap above.

SPECIAL WINDOWS



Porches

Porch Roofs & Eaves

Porches can have gable-ends, shed roofs or combinations of the two forms. Hipped porches are also common. Gable-end porches are designed to express structural elements. Shed and hip porches typically have a 3 in 12 to 4 in 12 pitch. Porches have deep eaves often repeating the same rafter or eave treatment as the main house body. Exposed rafter tails are either shaped or cut plumb.

Columns & Railings

Columns include full-height tapered box, half-height paneled box, and three-quarter-height paired box columns. Victorian-era bungalows have Classically-styled columns set on square piers or solid porch

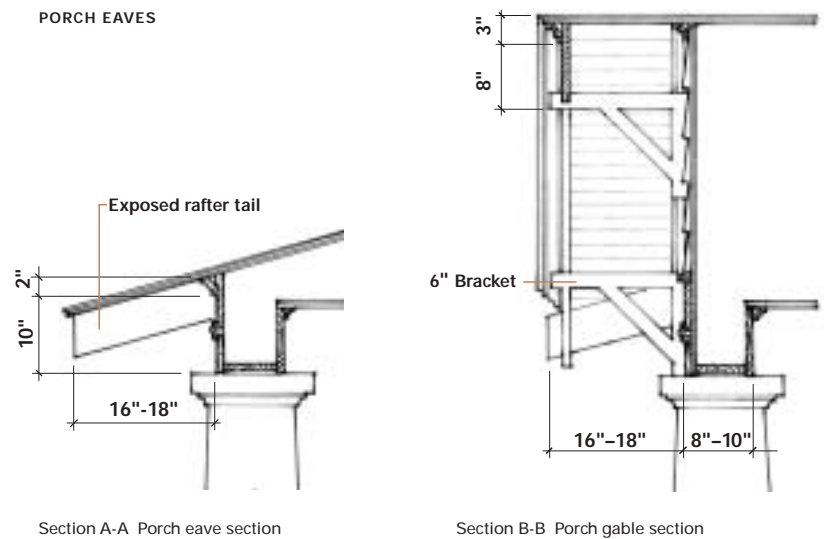
balustrades. These porches are usually matched with bracketed box eaves.

Porch Location & Massing

Porches and porch locations vary considerably and are used to create a number of spatial effects. Porches are broad and low when present, and can wrap the house or fill in the void created by an L-shaped house plan. As in other styles, full front porches are encouraged.

Minimum porch depth is 8 feet. For wood deck porches, the gaps between brick piers are infilled with lattice panels. Solid porches should be faced in brick, or stucco if appropriate.

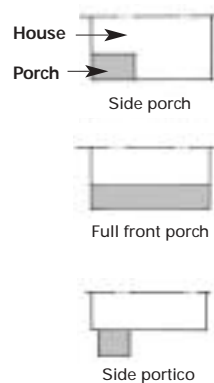
PORCH EAVES



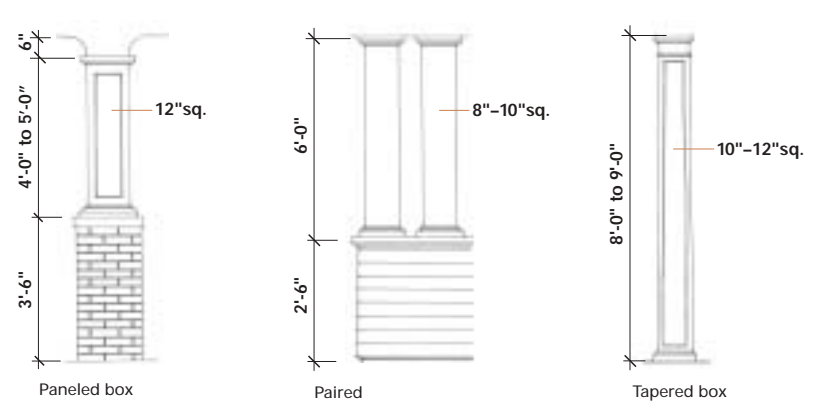
Section A-A Porch eave section

Section B-B Porch gable section

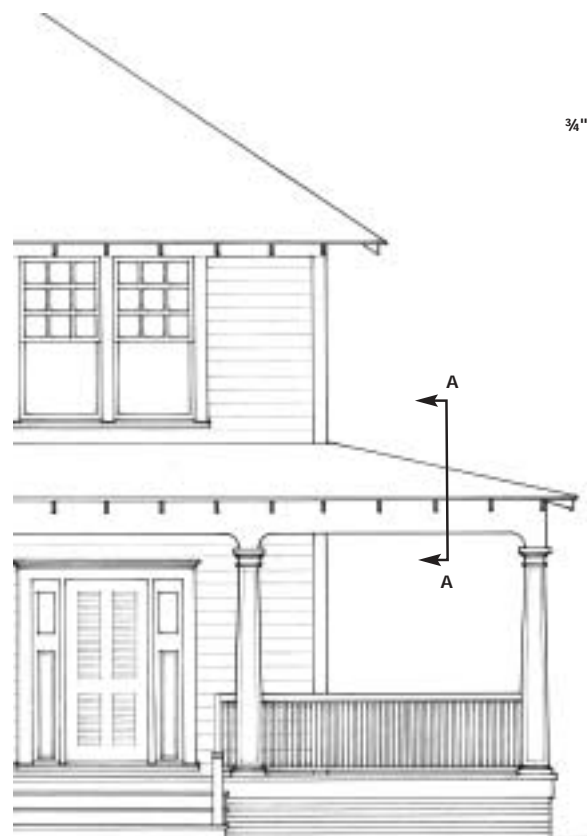
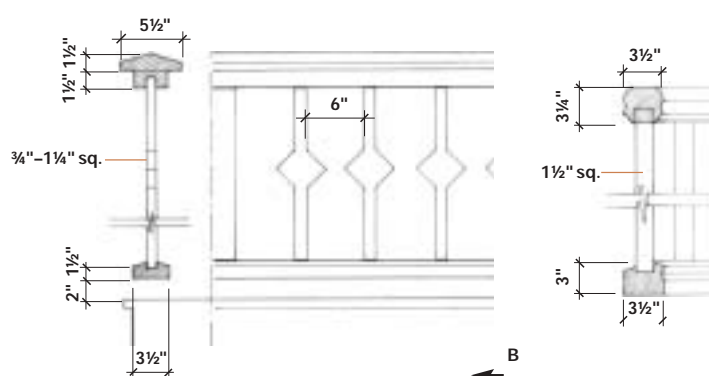
TYPICAL PORCH LOCATIONS



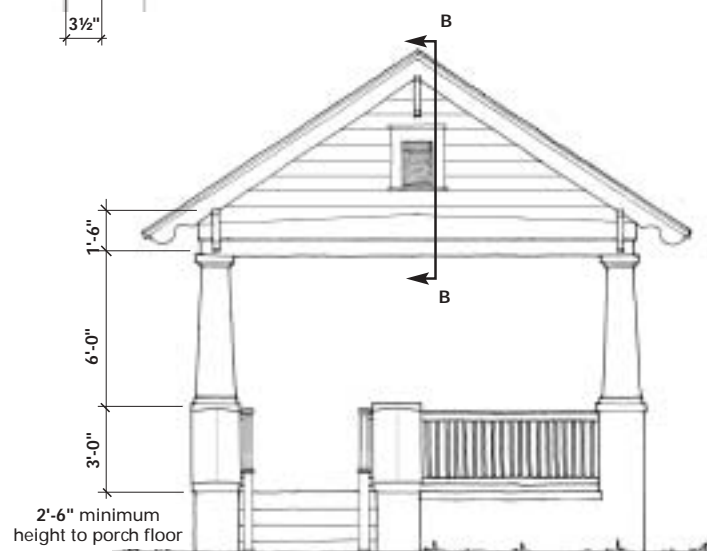
PORCH COLUMN TYPES



RAIL DETAILS



Partial porch elevation



Bay porch elevation



Materials & Applications



- Roofing**
 - Cedar shakes, slate (including manufactured slate products), laminated asphalt or composition shingles, or clay tile with flat or barrel profile
- Soffits**
 - Smooth-finish composition board, tongue-and-groove wood boards, or fiber-cement panels
- Gutters & Downspouts**
 - Half-round or ogee profile gutters with round or rectangular downspouts in copper, painted or prefinished metal



- Cladding**
 - Smooth-finish wood or fiber-cement lap siding, 4 to 8 inches exposure, with mitered corners or 5/4 x 6-inch corner board trim
 - Random-width cut wood or fiber-cement shingles with mitered corners or 5/4 x 6-inch corner board trim
 - Smooth-finish brick in Common bond pattern
 - Light sand-finish stucco
- Foundations, Piers & Chimneys**
 - Brick, stucco or stone veneer
- Trim**
 - Wood, composite, cellular PVC or polyurethane millwork



- Windows**
 - Wood or composite, sized to match window sash and mounted with hardware to appear operable
- Doors**
 - Wood, fiberglass or steel with traditional stile-and-rail proportions and panel profiles, painted or stained



- Columns**
 - Wood, fiberglass, or composite material with Classical proportions and details
- Railings**
 - Wood top and bottom rails with square balusters
 - Solid rails clad in siding, shingles, stucco, brick or stone veneer
- Brackets**
 - Wood
- Porch Ceilings**
 - Plaster, tongue-and-groove wood or composite boards, or beaded-profile plywood



- Front Yard Fences**
 - Wood picket, masonry with stucco, brick or stone finish, or combination
- Lighting**
 - Porch pendant or wall-mounted lantern



Gallery of Examples





Essential Elements of the Norfolk Victorian Style

- Steeply pitched gable roofs
- Cut wood ornament, often with natural forms such as leaves and vines
- Wood clapboard siding
- Vertically proportioned windows and doors



norfolk victorian



Partial elevation and wall section

The Victorian style builds on the Carpenter Gothic cottages abundant in early rail-served coastal resorts. Pattern Books published by Andrew Jackson Downing and others were the source for many of these early house designs. These books made it easier for the builders of early resorts, country estates and even modest dwellings to adopt the style. Although exotic Victorian houses incorporating Eastlake, Queen Anne and Italianate details grew in popularity, folk-based Victorian houses flourished in this region.

The Norfolk Victorian style is based on the simple, elegant forms adapted to small houses. The massing forms are simple, while ornament is typically restrained and limited to the porch and the building's cornice.



Massing & Composition

MASSING DIAGRAMS



Narrow Front



L-Shape

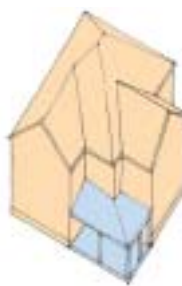


Gable L

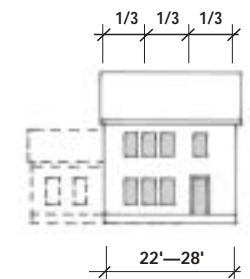


Broad Front

MASSING COMBINATIONS



PORTICO AND PORCH ELEVATIONS



Massing

NARROW FRONT

Rectangular volume with a roof pitch ranging from 8 to 12 in 12 for the main body. Porches are typically added on the front as either full front porches or as a portico over the front door.

L-SHAPE

These houses have a narrow, gable-end wing with a 9 in 12 gable facing the street. The width of the gable facing the street is typically two-fifths that of the main body. This massing typically accommodates a one-story continuous porch with a shed or hipped roof.

GABLE L

Square volume with hipped roof from which a front-facing gabled wing extends. Roof pitches range from 8 in 12 to 12 in 12. Front porches extend the full width of the front facade or occasionally are a single-bay, hipped porch at the main body.

BROAD FRONT

Side-gable rectangular volume with roof pitches ranging from 8 in 12 to 10 in 12. One-story shed porches are often placed symmetrically on the front facade. One-story side wings often occur. This massing typically accommodates a one-story continuous porch with a shed or hipped roof.

Combinations

Complex forms and larger living spaces may be created by combining side wings and/or rear wings with the main body. Gabled or arched dormers may be added to introduce light into half-story and attic spaces. The architectural character of the attached parts should match that of the main body.

Facade Composition

Victorian facade composition is characterized by a symmetrical and balanced placement of doors and windows.

Individual double-hung windows are the most common type. Front doors are generally located in the corner of narrow houses and at the center of wide houses. Paired or bay windows are often used in the forward gable of the gable L massing types. Bay windows may be one or two stories tall.

Roof

The roof pitch on most Victorian houses varies from 8 to 14 in 12. Slate, shingles and metal are appropriate roofing materials.

Eaves

Two eave types define the Norfolk Victorian, one is more formal than the other:

- Boxed eaves, with frieze, are the more formal option, with or without brackets that are either horizontal or vertical in proportion. Eaves have a 12- to 16-inch frieze board either touching or at least 8 inches above the

window head trim. Eave returns should have metal flashing back to the wall at a maximum slope of 2 in 12.

Boxed eave with sloped soffit, often hipped, at gables. The rake features an overhang with simple decorative vergeboard.

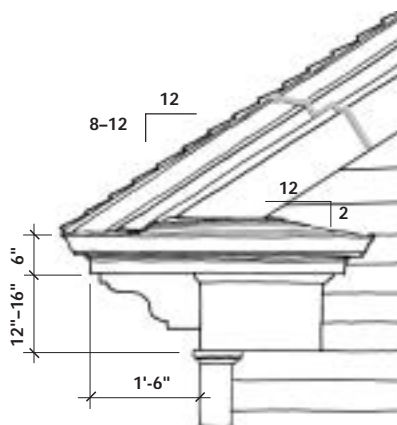
Wall Section & Eave Details

The first floor of the Victorian house is typically set three feet above the finished grade. For one-story houses, the floor-to-ceiling height should be 9 to 10 feet. For two-story houses, the minimum floor-to-ceiling height is 9 feet for the first floor and 8 feet for the second floor.

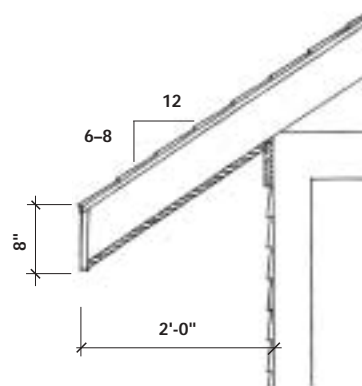
Window head heights should be 8 feet above the floor for first floor windows and 7 feet for second floor windows.

These houses have 8-inch-wide skirt boards. Foundation vents are centered under windows when used.

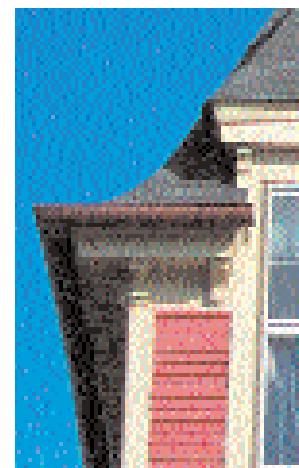
TYPICAL EAVE DETAILS



Boxed eave return

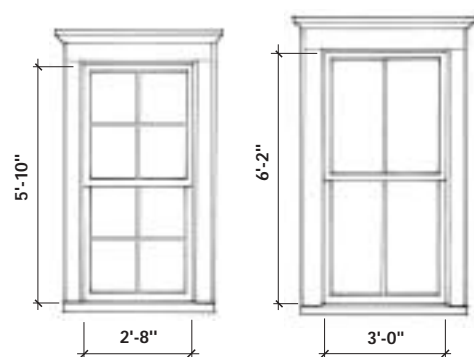


Boxed eave - Sloped

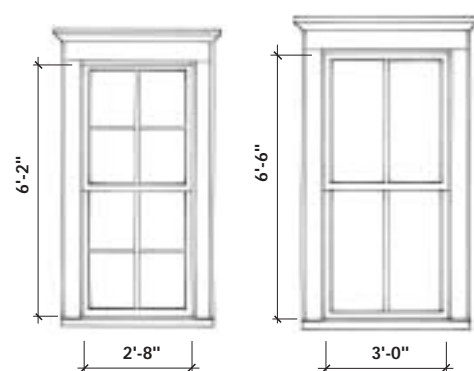


Windows & Doors

STANDARD WINDOWS

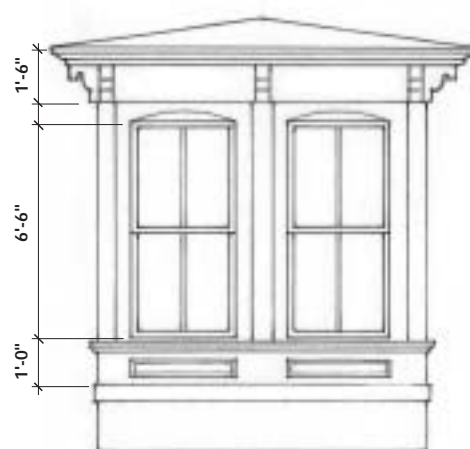
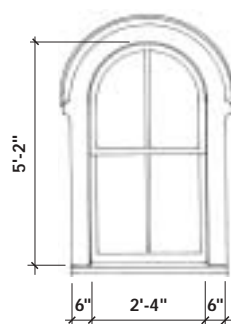


Second floor

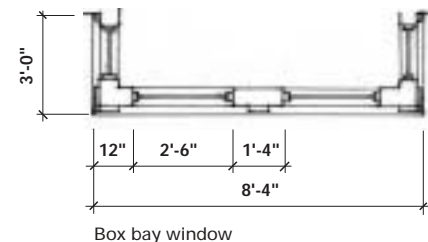
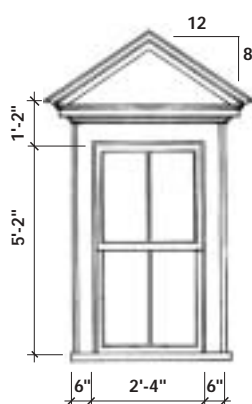


First floor

SPECIAL WINDOWS

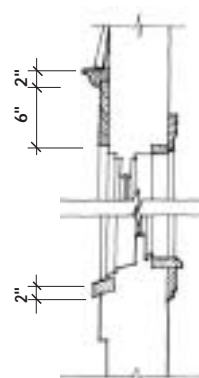


DORMER WINDOW



Box bay window

TYPICAL WINDOW DETAIL



Flat trim



Windows

Windows are vertical in proportion and have a 2 over 2 or 4 over 4 muntin pattern. Panes are always taller than they are wide. Some houses may have windows with rounded upper sashes. Standard windows are double hung.

Special Windows

Norfolk Victorian houses feature round-top windows, dormers and box and angled bay windows. Bay windows must project a minimum of 8 inches from the main structure. Bay windows have a continuous base to the ground; two-story bays are common.

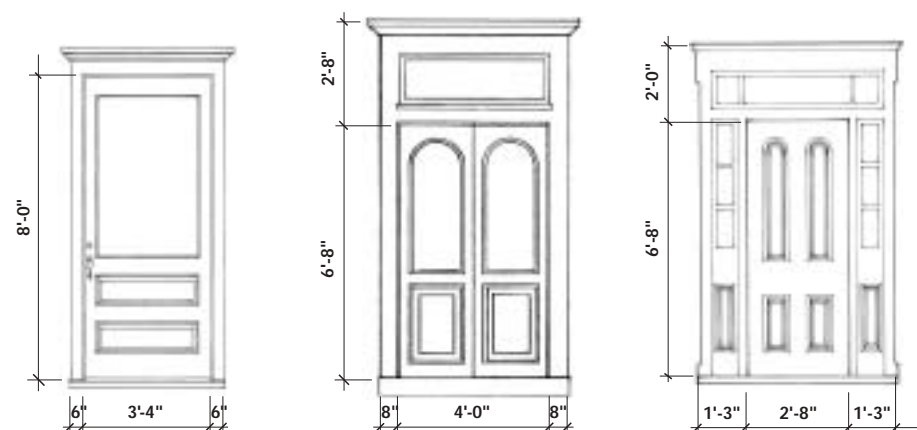
Doors

Doors on Norfolk Victorian houses are vertical in proportion. The maximum width of a pair of double doors is 5 feet for doors at least 8 feet tall, and 4 feet for shorter pairs of double doors.

Trim

Windows and doors have 6-inch trim with a simple backband profile. Victorian window and door trim carries a decorative crown and cap above; windows may feature an ornate hood.

DOORS



Porches

Porch Roofs & Eaves

Porches can be one or two stories tall with flat, shed or shallow hipped roofs. Full porches may be integrated under the house's main roof. Shed or hip porches have a 3 in 12 to 4 in 12 pitch. Exposed 2 x 8 rafter tails typically occur every 14 to 16 inches on center. Entablatures are generally Classically proportioned and detailed.

Columns & Railings

Column types include 8-inch-square posts and 8- to 10-inch-diameter Doric and Ionic columns. First-floor columns are 9- to 10-feet tall, while second-floor columns are 8- to 9-feet tall. Turned or square balusters are spaced no more than 4 inches apart. Porch bays should be vertically proportioned. Flat-cut orna-

mental balusters are also used with square columns. Square pattern lattice is used as infill between piers at the foundation.

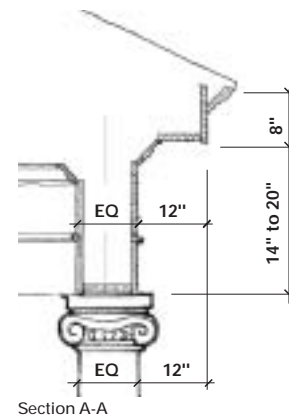
Brackets

Brackets range from simple designs cut from boards, to more elaborate turned wood or jigsaw-cut openwork. Brackets are a minimum of 2 inches thick. Arch-way bracketing can be used to form portals over key entry locations.

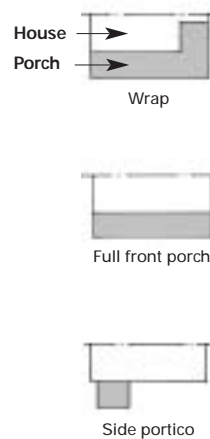
Porch Location

Full front porches are encouraged on Norfolk Victorian houses. Porches can be used to wrap the corner of a house, or fill in the void created by an L-shaped plan. The minimum porch depth is 8 feet.

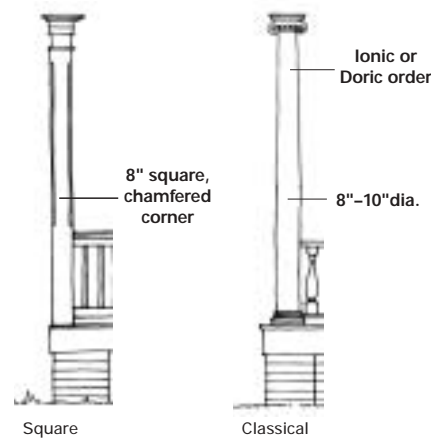
PORCH EAVE DETAILS



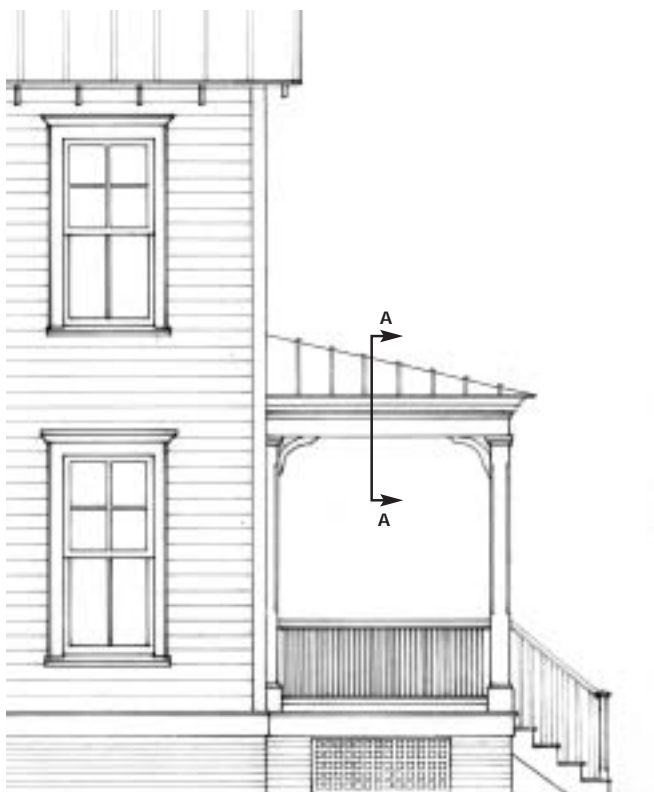
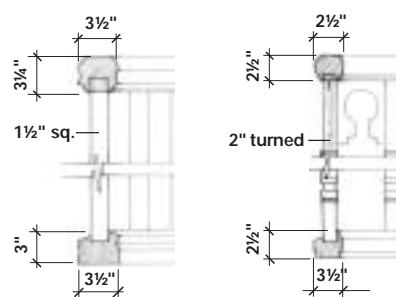
TYPICAL PORCH LOCATIONS



PORCH COLUMN TYPES



RAIL DETAILS



One-story porch elevation



One-story porch elevation

Materials & Applications



Roofing

- Slate (including manufactured slate products), laminated asphalt or composition shingles with a slate pattern, or painted metal standing seam or 5-V crimp panels

Soffits

- Smooth-finish composition board, tongue-and-groove wood boards, or fiber-cement panels

Gutters & Downspouts

- Half-round or ogee profile gutters with round or rectangular downspouts in copper, painted or prefinished metal



Windows

- Painted wood or solid cellular PVC, or clad wood or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8 inch wide)

Doors

- Wood, fiberglass or steel with traditional stile-and-rail proportions and raised panel profiles, painted or stained

Shutters

- Wood or composite, sized to match window sash and mounted with hardware to appear operable



Cladding

- Smooth-finish wood or fiber-cement lap siding, 4 to 6 inches exposure
- Vertical board and batten siding
- Smooth-finish brick, common bond
- Random-width cut wood or fiber-cement shingles
- Decorative cut wood or fiber-cement shingles in fishscale, diamond and staggered patterns

Trim

- Wood, composite, cellular PVC or polyurethane millwork; stone or cast stone

Foundations & Chimneys

- Brick or stone veneer



Columns

- Architecturally correct Classical proportions and details in wood, fiberglass or composite material
- Square box column with chamfered corners in built-up wood, fiberglass or composite material
- Turned posts (minimum 6-inch stock) in wood, fiberglass or composite material

Railings

- Milled wood top and bottom rails with square, turned or scroll-cut board balusters

Porch Ceilings

- Plaster, tongue-and-groove wood or composite boards, or beaded-profile plywood



Front Fences

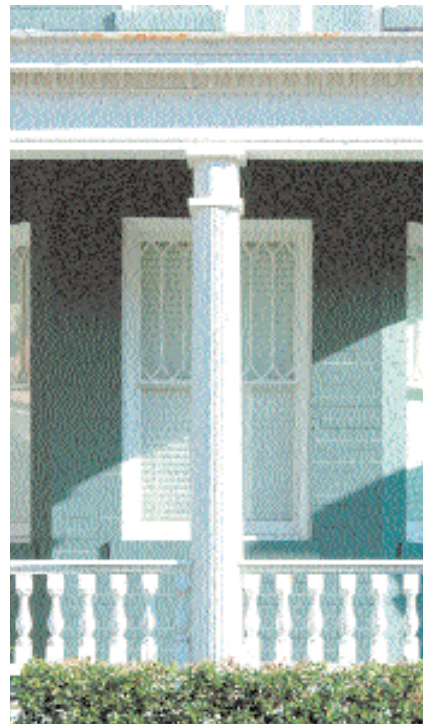
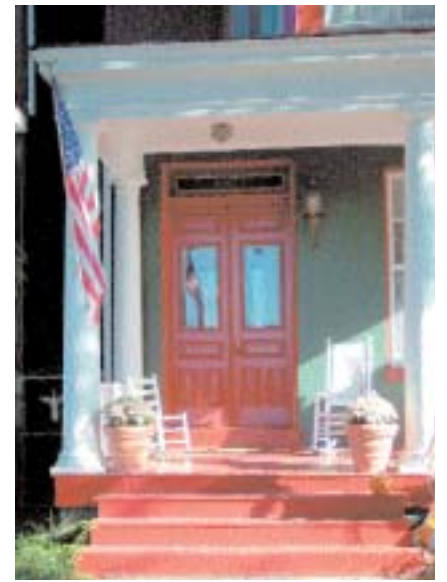
- Wood picket, or wrought iron or solid bar stock metal picket with ornamental metal posts

Lighting

- Porch pendant or wall-mounted carriage lantern



Gallery of Examples





Essential Elements of the Norfolk Coastal Cottage

- Steep roof pitches with dormers and shallow overhangs
- Balanced window and door locations
- Paired windows
- Gable front-entrance vestibule or portico
- One-and-one-half-story maximum height
- Roof lines extending below windows at second floor, and to top of window at first floor
- Simple detailing



norfolk coastal cottage



Partial elevation and wall section

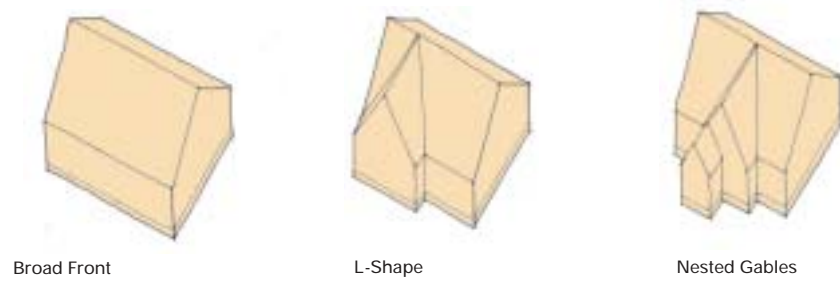
The Norfolk Coastal Cottage style developed during the post-war housing boom as a popular interpretation of the small bungalow or cottage house. This style typically has a rectangular or almost square main body with either a centered gable or gable wing facing the street. The gables facing the street may have an exaggerated vertical expression with a steeply pitched roof creating a more romantic image. Often the forms are simple with narrow trim boards and no overhang for the roofs. Entrance doors are often designed as foyers that extend out in front of the front gable.

Many simplified elements found in the English Romantic cottages are present in these houses as well. Front doors with rounded tops, shaped hoods over the front doors, slightly curved accent gables, and prominent chimneys exposed on the front facade are all hallmarks of this style. The oversized composition shingles originally used give the Norfolk Coastal Cottage its delicate scale. Most of the houses are painted white with light gray composition shingles. Porches tend to be small entry porticos using narrow, square columns with minimum base trim.



Massing & Composition

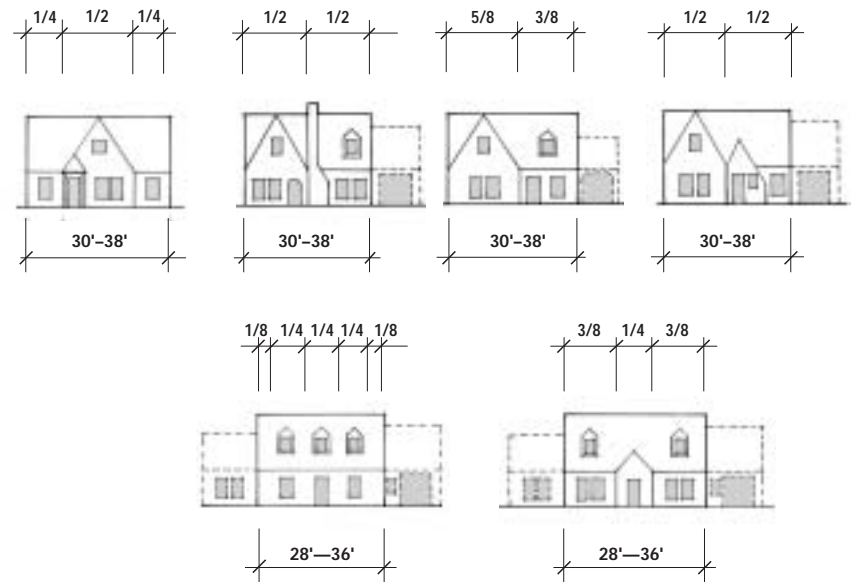
MASSING DIAGRAMS



MASSING COMBINATIONS



FACADE COMPOSITION DIAGRAMS



Massing

BROAD FRONT

Broad, side-gable rectangular volume with roof pitches ranging from 10 to 12 in 12. Dormers are typically placed in alignment with the openings of the first story. One-story shallow gable porches are often located in the center of the facade. One-story side wings are common.

L-SHAPE

One-and-one-half-story, front-facing gable with a roof pitch ranging from 8 to 16 in 12 combined with a side gable massing. Dormers are typically placed on the main body of the house in alignment with the openings of the first story. A shed roof porch is sometimes located to the side of the front gable incorporating the roof of the main body. A one-story gabled front porch located to the side of the front-facing gable is also common. Chimneys are typically nested at the intersection of the front gable and the Main Body. One-story side wings are common.

NESTED GABLES

An L-shape massing which incorporates a one-story enclosed gable entry projecting from the one-and-one-half-story front gable. The roof pitch aligns with one side of the one-and-one-half-story, front-facing gable. Usually located on either side of the larger gable, its width ranges from one-third to one-half of the width of the front-facing gable. One-story wings are common.

Combinations

Larger living spaces may be created by adding side wings to the main body. Gable dormers can be added to introduce light into an attic or half-story space. The architectural character of elements such as side wings, rear wings and ancillary structures should be consistent with the architectural character of the main body.

Facade Composition

Coastal Cottage facade composition is characterized by a simple and balanced placement of windows and doors. Paired windows are frequently used and often stand alone. Second-story windows located in a gable are usually centered above first floor windows. They can be the same size as the first floor windows but often a smaller special window shape is used. For the side gable form, entry doors are often located towards the center of the facade. The L-shaped and nested gable forms push the entry door to one side of the front gable.

Roof

The roof pitch on Norfolk Coastal Cottage houses varies from 10 in 12 to 12 in 12. For gable L and nested gable forms, the pitch on street-facing gables are 10 to 16 in 12.

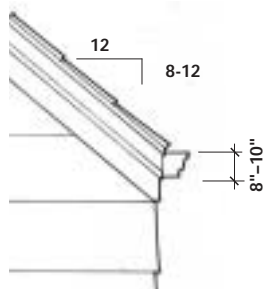
Eaves

Coastal Cottage overhangs tend to be shallow. Most have a very simple profile which consists of a 6-inch fascia board and a 3-inch decorative crown molding. Often the overhang of the crown mold is cleanly cut vertically to allow for the attachment of a gutter.

Wall

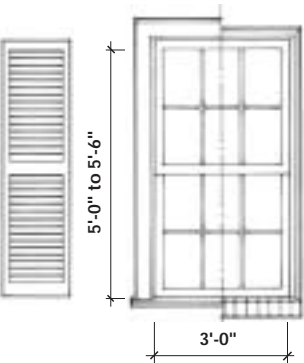
The first floor is typically set 12 to 18 inches above finished grade. The floor-to-ceiling height on the ground floor is typically 8 feet. Walls are typically framed with 8-inch lap siding or 8-inch saw-cut smooth shingle. Brick is sometimes used as cladding.

TYPICAL EAVE DETAIL

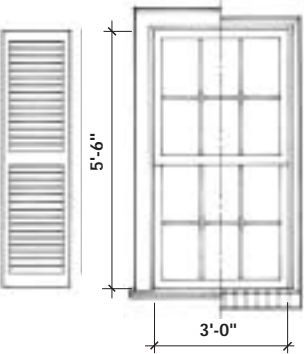


Windows & Doors

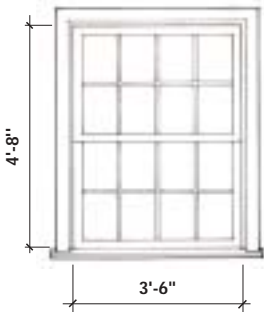
STANDARD WINDOWS



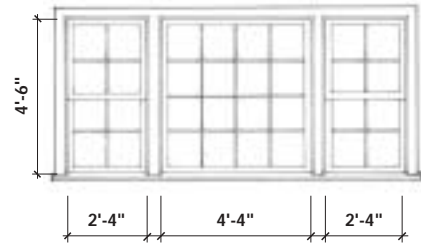
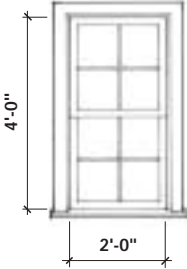
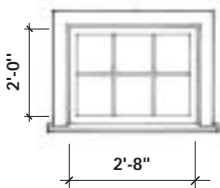
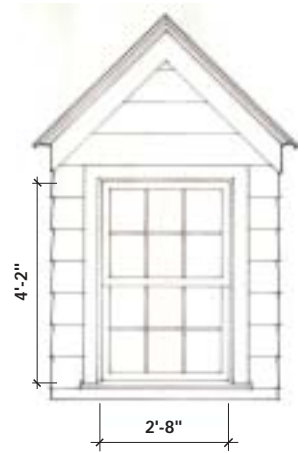
Second floor



First floor



SPECIAL WINDOWS



Standard Windows

Windows are typically vertical in proportion. Window panes are square or vertical in proportion with muntin patterns of 6 over 6 or 8 over 8. Standard windows are double-hung.

Special Windows

Special windows include a picture window flanked by narrow double-hungs windows and a wide gabled dormer. Small rectangular windows are often used as an accent in gable ends.

Shutters

Louvered shutters are encouraged. If shutters are installed, they should be sized to match the window sash and mounted with hardware to appear operable.

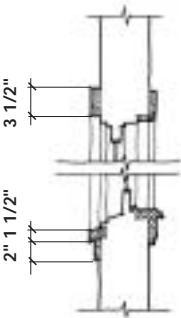
Doors

Doors are typically 2-, 6- or 8-paneled and often include a glass light at the top. Round-top doors are sometimes used in front-gabled wings.

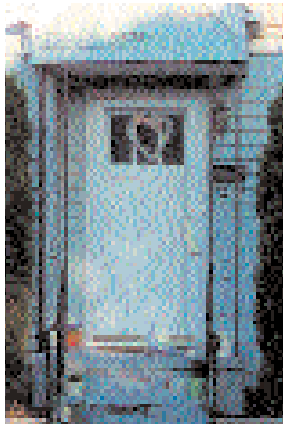
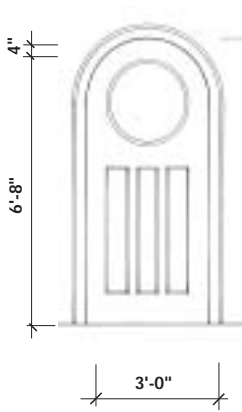
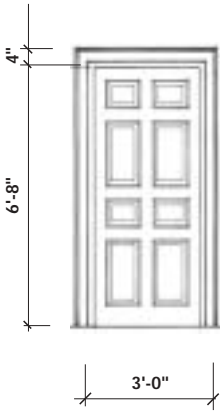
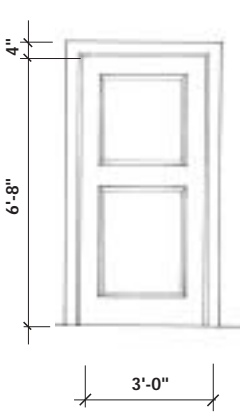
Trim

Windows and doors typically have 4-inch-wide trim, either flat or with a backband. Colonial Revival door surrounds, with pilasters and a flat entablature, are sometimes used at the front door.

DETAIL WINDOW SECTION



DOORS



Porches

Porch Roofs & Eaves

Porches with shed roofs typically have a pitch equal to or less than the pitch of the Main Body. When nested with a front-facing gable, gable front porches have a pitch which aligns with that of the front-facing gable. Otherwise, gable front porches typically have a 10 to 12 in 12 pitch. A bracketed hood entry, which projects no more than 3 feet from the facade, is often used instead of a porch.

Columns & Railings

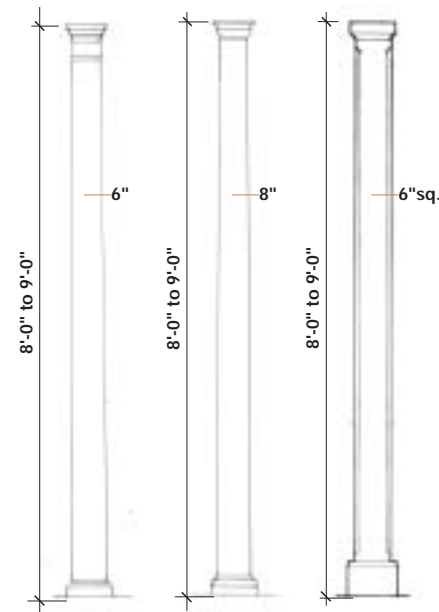
Columns include 6- and 8-inch square and round Doric columns, and 6-inch square posts. Single-story porches have 7- to 8-foot-tall columns. Gable front porches typically have only two columns with a more vertical proportion. Longer

shed roof porches typically have column bays which are more wide than narrow. Railing balusters should be square and spaced 4 inches on center.

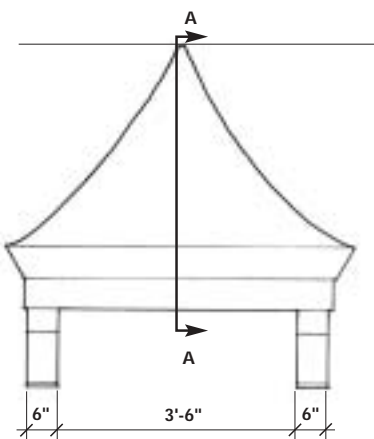
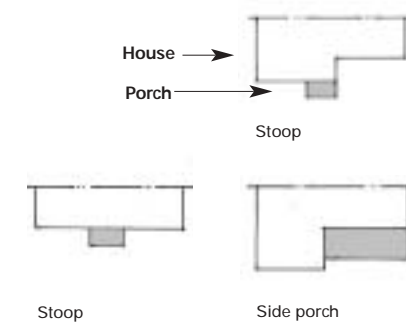
Porch Location & Massing

Smaller, single-bay entry porches with a minimum porch depth of 4 feet are encouraged on Coastal Cottages. Porches are typically centered on a side gable massing. When nested with a front-facing gable, the porch should be located to one side. Larger shed-roof porches which span the front of the main body should have a minimum porch depth of 8 feet. Porch foundations should be faced in brick.

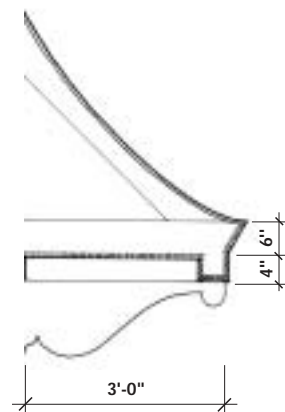
PORCH COLUMN TYPES



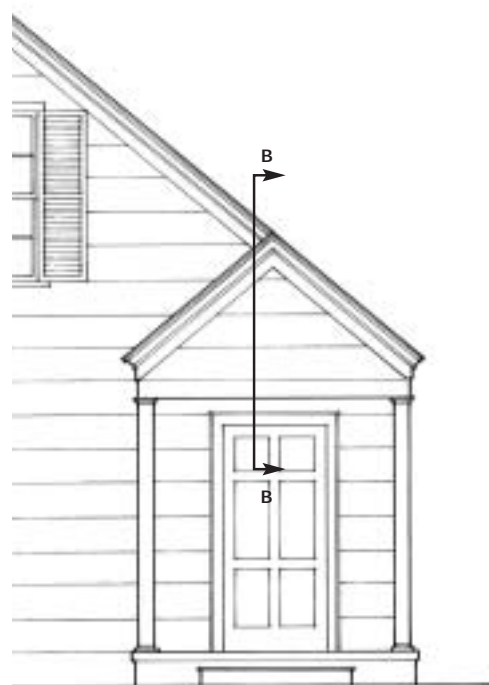
TYPICAL PORCH LOCATIONS



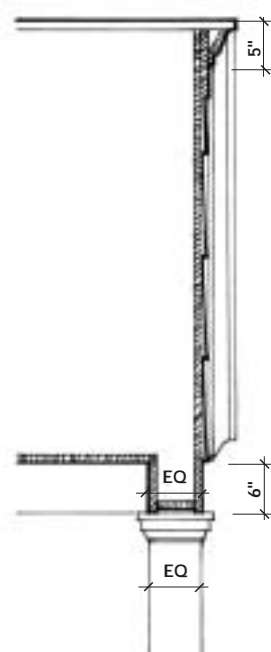
Hood elevation



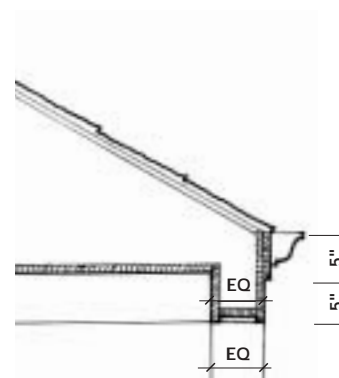
Section A-A



Partial porch elevation



Section B-B



Section through a shed roof porch

Materials & Applications



Roofing


- Slate (including manufactured slate products), asphalt or composition shingles


Soffits

- Smooth-finish wood, fiber-cement or composition board

Gutters & Downspouts

- Half-round or ogee profile gutters with round or rectangular downspouts in copper, painted or prefinished metal





Windows


- Painted wood or solid cellular PVC, or clad wood or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8 inch wide)


Doors

- Wood, fiberglass or steel with traditional stile-and-rail proportions and raised panel profiles, painted or stained

Shutters

- Wood or composite, sized to match window sash and mounted with hardware to appear operable





Cladding


- Smooth-finish wood or fiber-cement lap siding, 6 to 8 inches exposure
- Smooth finish brick in Common bond pattern
- Painted brick
- Light sand-finish stucco


Foundations & Chimneys

- Brick veneer

Trim

- Wood, composite, cellular PVC or polyurethane millwork





Columns


- Square posts or thin round tapered columns with Classical details in wood, fiberglass or composite material

Railings

- Milled wood top and bottom rails with turned or square balusters

Porch Ceilings

- Plaster, tongue-and-groove wood or composite boards, or beaded-profile plywood




Front Yard Fences

- Wood picket

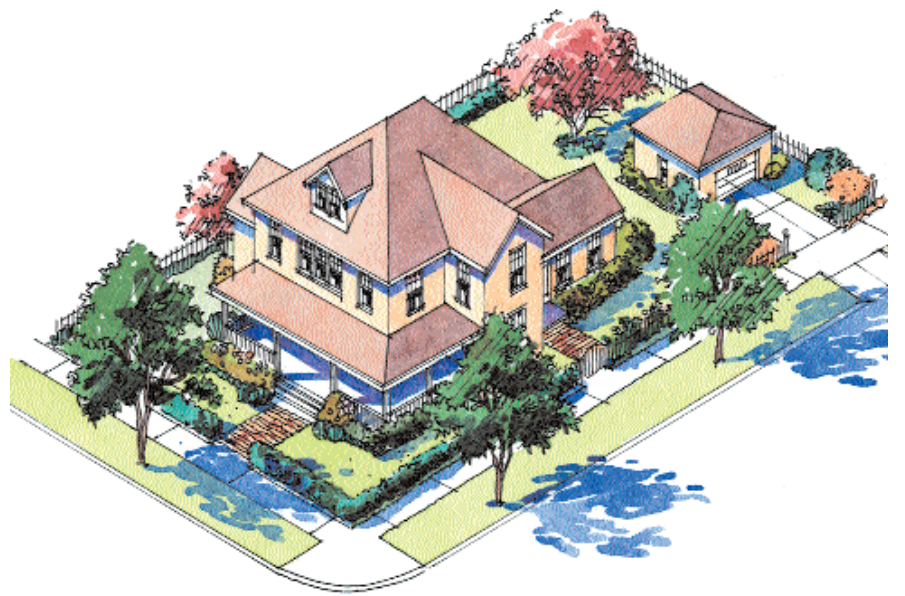
Lighting

- Porch ceiling or wall-mounted coach light



Gallery of Examples





landscape patterns



Norfolk neighborhoods have a marvelous mix of flowering trees, shade trees, perennials, hedges, ornamental grasses, ground covers, and paving materials that create a distinct sense of place and character. Neighborhoods of various eras have a broad range of street types and public planting areas so the feel and character of each neighborhood is distinct. This section of the Pattern Book is intended to provide guidance for homeowners regarding the private landscape elements found on individual lots within these neighborhoods.

The landscape elements that constitute the front yards are the primary focus for this section. These elements include steps, walls, piers, sidewalk and driveway materials, fencing, lighting and accessories as well as “softscape” materials such as plantings and hedges. This is where the landscaping of the individual house contributes to the overall character of the street.

Houses in the nineteenth- and early-twentieth-century neighborhoods often create distinct edges with landscaping in the lots to provide a stronger sense of transition from the private realm of the house to the more public realm of the sidewalk and the street. The nineteenth-century neighborhoods typically have shallower front yards that are well planted, sometimes overflowing to the sidewalk or have short lawns edged with brick between the public sidewalk and the foundation planting of the house. The early twentieth-century neighborhoods have deeper front lawns that feature a variety of trees, flower beds, groundcover zones, hedges, and fencing.

Post-war neighborhoods are distinguished by broader lawns with more defined accent planting close to the house. The sidewalk and streets are also broader and less defined by tree lines or house fronts. While the plant palettes and choices are extensive in this region, the inventory of other hardscape elements such as fences, walls, walks, and driveways are important design elements that must be carefully considered.

Landscape Elements

Front Yards

The majority of Norfolk front yards are composed of a few key elements ranging from canopy and ornamental trees, foundation plantings (including ornamental trees and shrubs), beds of flowering perennials and annuals, groundcover, expanses of grass lawns, and “hardscape” materials such as sidewalks, steps, low walls, fences, and driveways.

Due to the shallow depth of the front yards in nineteenth-century neighborhoods, canopy trees are not typical. However, extensive foundation planting and plots of green lawn edged with flowerbeds, brick or stone are common, as is the use of fencing, typically cast iron with or without brick piers. The distinct boundary between public and private—whether through a material change or vertical element is characteristic of this era.

The deeper front yards of the early twentieth-century neighborhoods allow the green lawn to become the base for a variety of planting beds, hedges, shrubs, and a mix of canopy and ornamental trees that frame the view of the house. The use of planting beds—whether groundcover, flowers, or low shrubbery—define the lawn as a “room.” Houses of this era are typically raised and many have large porches and stairs providing another transition area as one approaches the entrance.

The deep and wide green lawns of the front yards of post-war neighborhoods typically feature smaller scale landscape elements such as simple foundation plantings (typically low shrubbery with some flowering bushes) and an occasional small, ornamental tree.

Foundation Planting

Foundation planting varies from low, manicured evergreens to brightly colored flowering bushes, to groundcover. All “ground” the house to the front yard.

Sidewalk Edging

Sidewalk edge planting, which varies from ornamental grasses, to colorful perennials and textured groundcovers, enhances the entrance and guides visitors to many Norfolk houses, regardless of the era.

Hedges

Hedges are found throughout Norfolk, and have been used historically as a transition between the public realm of the sidewalk and the front lawn of the private lot as well as a definer between house lots.

Other definers of individual lots include any plant material such as ornamental grasses, low shrubbery, and even groundcover that is visually high enough to define the room of the front yard.



Early-twentieth-century neighborhood front yards



Nineteenth-century neighborhood front yards



A post-war neighborhood front yard



Foundation planting (post-war neighborhood)



Foundation plantings in early-twentieth-century neighborhoods



Foundation planting (early-twentieth-century neighborhood)



Foundation plantings (nineteenth-century neighborhoods)



A variety of sidewalk edging defines the entrance to the house



A variety of plantings define individual front yards



Hedges and gates define the front yard



Turn-of-the-century front yard



Landscape Elements



Concrete steps and walk



Low, brick walls edge the sidewalk



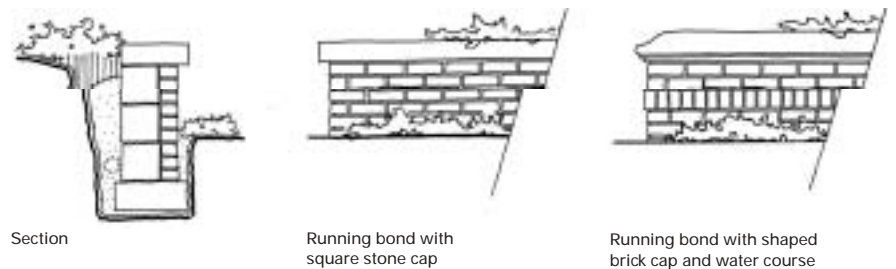
Historic photo of a stone wall



Brick sidewalk and steps



Brick piers capped with stone



Section

Running bond with square stone cap

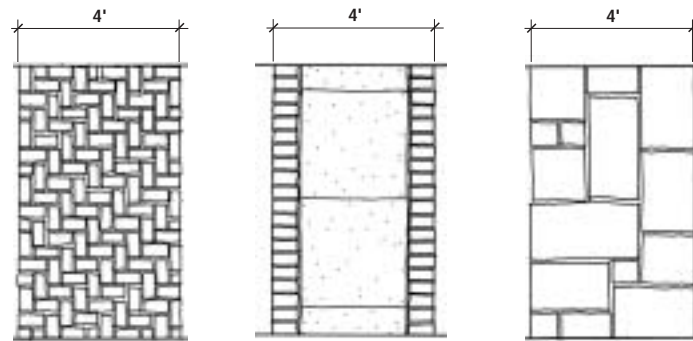
Running bond with shaped brick cap and water course



A low, stone wall



Low, stone wall and steps



Brick walk

Concrete walk (with brick border)

Stone walk

Walls, Piers & Steps

One of the most common landscaping elements is the low brick or stone wall defining the front yard. Typically between 12 and 18 inches high, these walls enclose either a planting edge or simply the front lawn. Often these walls will turn to follow the private sidewalk as an edging and create the low piers that border the front steps to the porch. These piers are usually capped with stone. If there is a slight rise to the yard, there will be two sets of steps leading to the front porch.

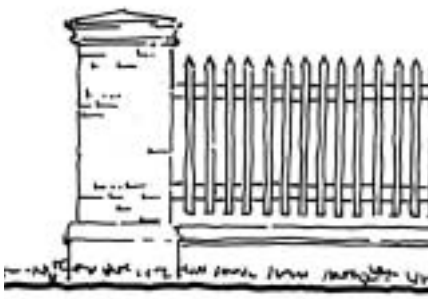
Quite often the steps leading to the front porch are brick. Although the most common material for steps is concrete, steps of stone, either rough cut or smooth, are found as well.

Sidewalk Paving & Driveway Pavement Surfaces

Private sidewalks found in Norfolk range from the typical concrete to brick, stone, or even terra cotta tile. Brick sidewalks, both public and private—very common in the nineteenth-century neighborhoods—are also found throughout Norfolk. Concrete is the most common sidewalk material, sometimes edged with brick. Also found are stepping stones set within the front lawn.

Driveways are typically concrete, usually smooth, but exposed aggregate ones are also common. A variation of the typical driveway found in Norfolk is the type that has only two tire paths in concrete with grass between.





Wall and fence combinations



Flat picket fence



Square picket fence



Ornate iron fence



Simple iron fence



Fencing and Screening

Fences provide definition between public and private spaces and are an integral component of Norfolk landscaping.

Wood fences are the most common, especially in the early-twentieth- and post-war neighborhoods. Typically 30 to 36 inches high, these fences have either flat wide boards that are decoratively cut or square pickets. Privacy fences should only be used in the rear yard and should not exceed 6 feet in height. The upper two feet should have 50 percent opacity (a lattice or grid pattern, for example).

Very common in the oldest Norfolk neighborhoods, wrought iron fences—with or without brick piers—are typically 3 feet in height and can range from simple, vertical balusters to very ornate geometries.

It is recommended that air conditioning and mechanical equipment and any trash enclosures be screened from public view with shrubs, hedges, walls, fences, or a combination of those elements.



Six-foot-high privacy fence



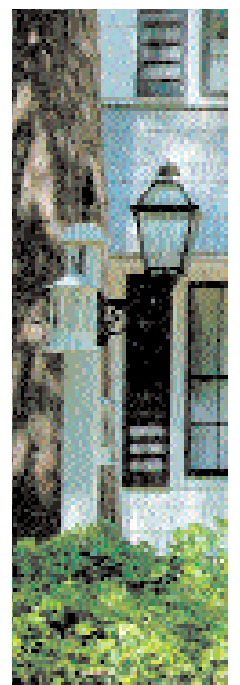
Garden Features

Norfolk houses and lots have a variety of elements that enhance the front, side and rear yards. Trellises, arbors, secluded sitting areas, and decorative fencing elements provide visual interest, additional planting areas, and private, outdoor space.

Front Yard Lighting & Accessories

In addition to streetlights, private homeowners often augment their property with freestanding lights, typically near the front property line next to the driveway, as well as porch lights or sidelights on the house at the entrance.

In the photos at right, the light poles provide a location for the house number as well as a birdfeeder. Front yard accessories that match the materials of the house, such as a planter that doubles as a mailbox (see photo), make attractive accents.



Material Manufacturers

The following partial list of national manufacturers of building products, developed by Urban Design Associates, is being provided as a starting point for homeowners in their search for appropriate materials for their home improvement efforts. These products have been selected due to their appropriateness for the architectural styles outlined in the Pattern Book.

Windows

- Marvin (<http://www.marvin.com>)
Wood double-hung and casement
Clad double-hung and casement with aluminum trim accessories
Replacement sash w/profiled aluminum panning
Wood or clad simulated divided lights (SDL)
French doors
- Caradco
(<http://www.jeld-wen.com/windows/wood/caradco>)
Wood double-hung and casement
Clad double-hung and casement with aluminum trim accessories
Wood or clad simulated divided lights (SDL)
French doors

- Windsor (<http://www.windsorwindows.com>)
Wood double-hung and casement
Cellular PVC Legend Series double-hung and casement
Wood or PVC simulated divided light (SDL)
Direct set transoms and sidelights

Shutters

- Southern Shutter Company
(<http://www.southernshutter.com>)
- Paul Argoe Screens, Inc.

Entry Doors

- Simpson (<http://www.simpsondoor.com>)
Wood doors: Appropriate for all styles; hard to find
Arts & Crafts door (#1662) is less than \$400;
several hard-to-find 2/3 light Victorian doors; European Romantic doors
- Nord (<http://jeld-wen.com/windows/wood/norco>)
Wood doors: Classical and Colonial Revival styles, some Victorian and European Romantic doors
- ThermaTru (<http://www.thermatru.com>)
Fiberglass and Premium Steel Series
Steel Doors: Classical, Colonial Revival and Victorian styles; acceptable European Romantic and Arts & Crafts doors

- Stanley (<http://www.stanleyworks.com>)
Fiberglass and steel doors: Classical, Colonial Revival and Victorian styles; acceptable European Romantic doors

- Peachtree (<http://www.peach99.com>)
Fiberglass and steel doors: Classical, Colonial Revival and Victorian styles; acceptable European Romantic doors

Screen & Storm Doors

- Paul Argoe Screens, Inc.

- J&L Shutters (<http://www.jlshutters.com>)
Stephen Fuller Signature Series (composite shutters, Permex)

Columns

- Turncraft (<http://www.turncraft.com>)
Architecturally correct round and square composite and wood columns; Arts & Crafts tapered square “Polybox”; composite columns
- Column & Post (<http://www.columnpost.com>)
Architecturally correct round and square composite columns
- Somerset (<http://www.somersetcolumns.com>)
Architecturally correct round and square wood columns and pilasters
- HB&G (<http://www.hbgcolumns.com>)
PermaPorch system: Cellular pvc; 2x2 square or turned balusters with “Savannah” top rail

Exterior Siding (synthetic options)

- James Hardie (<http://www.jameshardie.com>)
Hardiplank (fiber cement)lap siding, shingle, panel, and soffit products
- Georgia-Pacific (<http://www.gp.com>)
Fiber cement cladding board

Exterior Molding, Trim & Brackets (synthetic options)

- Chemcrest (<http://www.chemcrest.com>)
Classic Moulding & Door: Crown, bed, casing, and brackets in polyurethane
- Azek (<http://www.azek.com>)
Cellular PVC flat sheet (4' x 8', 4' x 10' and 4' x 12') for gables, soffits, etc. 3/4" thick trim boards, 5/4" thick trim boards (4" and 6" widths), tongue-and-groove paneling

- Royal Wood (<http://www.royalwood.com>)
Composite 1x trim boards, brickmould and T&G paneling for porch ceilings

- Fypon or Duraflex (<http://www.fypon.com>)

Porch Ceilings

- Georgia-Pacific (<http://www.gp.com>)
“PlyBead Classic” or T&G beaded paneling

Fencing (synthetic options)

- Kroy (<http://www.kroybp.com>)
Classic Manor Collection: Vinyl fences in traditional designs and profiles

Garage Doors

- Designer Door (<http://www.designerdoers.com>)
- Clopay Doors (<http://www.clopay.com>)

Roof Shingles & Tiles (synthetic options)

- Majestic Skylines (<http://www.majesticskylines.com>)
Synthetic slate
- Owens Corning (<http://www.miravistarooof.com>)
MiraVista specialty roofing: synthetic shakes, slate, copper, and metal
Berkshire Collection: composite shingles

Resources

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1991 Penguin

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The Visual Dictionary of American Domestic Architecture. Carley, Rachel 1997 Henry Holt

The Grammar of Architecture. Cole, Emily
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1993 Abbeville Press

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What Style Is It? Poppeliers, John
1977 John Wiley & Sons

Traditional Details for Rehabilitation and Reconstruction. Ramsey, C. & Sleeper, H. 1998 John Wiley & Sons

A Concise History of American Architecture. Roth, Leland 1980 Westview Press

American Homes, An Illustrated Encyclopedia of Domestic Architecture. Walker, Lester
1996 Black Dog & Leventhal

The American Vignola. Ware, William R.
1994 Dover

American Architecture Since 1780. Whiffen, Marcus
1988 MIT Press

The city of Norfolk’s website address has links to other sites and neighborhood profiles:

<http://www.norfolk.gov/Planning/comehome/>

KIRN MEMORIAL MAIN LIBRARY

301 East City Hall Avenue
Norfolk, VA 23510

Main Access Number – 757/664-READ

Sargeant Memorial Room – ext. 43736

The library website provides links to the Sargeant Memorial at Kirn Library and local history information: <http://www.npl.lib.va.us/>

Glossary of Terms

Apron: A raised panel below a window sill.

Architrave: The lowest part of an entablature, sometimes used by itself.

Balustrade: An entire railing system including a top rail, balusters, and often a bottom rail.

Batten: A narrow strip of wood applied to cover a joint along the edges of two parallel boards in the same plane.

Beaded-Profile Panels: Panels manufactured to resemble traditional bead board.

Boxed Eave (boxed cornice): A hollow eave enclosed by the roofing, the soffit and the building wall.

Bricked Eave: Eave condition where the top of a brick masonry wall is corbelled out to the eave eliminating the soffit.

Brickmold: Window or door trim, typically 2 inches wide.

Carpenter Gothic: In the nineteenth century U.S., the application of Gothic motifs by artisan-builders in wood.

Carriage Porch: A roofed structure over a driveway at the door to a building, protecting from the weather those entering or leaving a vehicle.

Casement: A window sash which swings open along its entire length; usually on hinges fixed to the sides.

Chimney Cap: Cornice forming a crown-termination of a chimney.

Classical Architecture: The architecture of Hellenic Greece and imperial Rome.

Classical Revival: An architecture movement in the early nineteenth century based on the use of Roman and Greek forms.

Colonial Revival: The reuse of Georgian and colonial design in the U.S. in the late nineteenth and early twentieth centuries.

Corbelling: Brickwork projecting successively more in each course to support or meet a structure above.

Corinthian: the slenderest and most ornate of the three Greek orders of architecture, having elaborate capitals with volutes and acanthus leaf decoration.

Corner Board: A board which is used as trim on the external corner of a wood-frame structure.

Cornice: An ornamental molding at the meeting of the roof and walls; usually consists of bed molding, soffit, fascia, and crown molding.

Crown Molding: Projecting molding forming the top member of a cornice, door or window frame.

Dentil: One of a band of small, square, tooth-like blocks forming part of the characteristic ornamentation of some classical orders.

Doric Order: The column and entablature developed by the Dorian Greeks, sturdy in proportion, with a simple cushion capital, a frieze of triglyphs and metopes, and mutules in the cornice.

Entablature: In classical architecture, the elaborated beam member carried by the columns, horizontally divided into architrave, frieze, and cornice.

Fascia: Vertical board that terminates a sloped roof at the eave.

Federal Style: The Federal Style reached its zenith in the period 1780 to 1820. It followed Georgian, and is more refined with restrained ornament and flat-surfaced walls.

Frieze: The middle horizontal member of a classical entablature, above the architrave and below the cornice.

Gable: The vertical triangular portion of the end of a building having a double-sloping roof, from the level of the cornice or eaves to the ridge of the roof.

Gable L: Describes the massing of a house having a hipped roof with a projecting gable form at the front, typically two-thirds the width of the facade.

Gable Roof: A roof having a gable at one or both ends.

Gambrel Roof: A roof with two slopes of different pitch on either side of the ridge.

Georgian Colonial: The architecture of the British colonies in North America from 1714 to 1776.

Half-timbering: A technique of wooden-frame construction in which the timber members are exposed on the outside of the wall.

Hipped Roof: A roof which slopes upward from all four sides of a building, requiring a hip rafter at each corner.

Hood: A cover placed above an opening or an object to shelter it.

Ionic Order: The classical order of architecture characterized by its capital with large volutes, a fasciated entablature, continuous frieze, usually dentils in the cornice, and by its elegant detailing.

Italianate Style: The eclectic form of country-house design, fashionable in the

1840s and 50s, characterized by low-pitched, heavily bracketed roofs, asymmetrical informal plan, square towers, and often round-arched windows.

Jack Arch: A flat or straight masonry arch.

Knee wall: Short, vertical wall that closes off the low space created by a sloping ceiling and the floor.

Light: A pane of glass, a window or a subdivision of a window.

Lintel: A horizontal structural member (such as a beam) over an opening which carries the weight of the wall above it.

Louver: An assembly of sloping, overlapping blades or slats designed to admit air and/or light and exclude rain and snow.

Mullion and Muntin: The vertical and horizontal members separating (and often supporting) window, doors, or panels set in series.

Ogee Curve: a double curve resembling an S-shape.

Oriel Window: In medieval English architecture, a window corbelled out from the wall of an upper story.

Palladian Motif: A door or window opening in three parts with a flat lintel over each side and an arch over the center.

Pediment: In classical architecture, the triangular gable end of the roof above the horizontal cornice. Also, a surface used ornamentally over doors or windows.

Pergola: A structure of posts or piers carrying beams and trelliswork for climbing plants.

Pilaster: An engaged pier or pillar, often with capital and base.

Porte cochère: A carriage porch.

Portico: A porch or covered walk consisting of a roof supported by columns; a colonnaded porch.

Post-and-beam framing: A type of framing which horizontal members rest on a post as distinguished from a wall.

Queen Anne Style: Eclectic style of domestic architecture of the 1870s and 80s; based on Elizabethan architecture. It is characterized by a blending of Tudor, Gothic, English Renaissance, and Colonial elements.

Rafter Tails: A rafter, bracket, or joist which projects beyond the side of a building and supports an overhanging portion of the roof.

Roof Pitch: The slope of a roof expressed as a ratio of its vertical rise to its horizontal rise.

Sash: Any framework of a window. May be movable or fixed; may slide in a vertical plane or pivoted.

Shed Dormer: A dormer window whose eave line is parallel to the eave line of the main roof instead of being gabled.

Shed Roof: A roof shape having only one sloping plane.

Shutter Dog: A pivoting bar for fixing shutters in the open position against a wall.

Side Gable: Describes the massing of a house having the gable end (or roof ridge line) perpendicular to the street.

Simulated Divided Light: Refers to a light in a window sash that is visually subdivided by applied muntins that simulates a true divided sash.

Skirt Board: A board set horizontally at the bottom of wall cladding.

Soffit: the exposed undersurface of any overhead component of a building, such as a beam, cornice, lintel, or vault.

Stile-and-rail: Type of door construction that utilizes a framework of vertical and horizontal members infilled with panels.

Tongue-and-groove: Method of joining materials, usually wood, where a tongue or projection in one board fits the groove of its neighbor.

Transom: A horizontal bar of wood or stone across a window. Also the window or opening above the transom bar.

Verge: The edge projecting over the gable of a roof. Also, the area of planting, lawn or pavement between the sidewalk and the curb on a street.

Vergeboard: An ornamental board hanging from the rake, or verge, of a gable roof.

Vernacular Architecture: A mode of building based on regional forms and materials.

Vocabulary: A collection of related architectural elements, materials or stylistic conventions used to describe a building or structure.

Water Course or Water Table: A board or masonry projection fixed to the foot of a wall to shoot water away from it.

Wing: a subsidiary part of a building extending out from the main portion or body.

A Pattern Book History

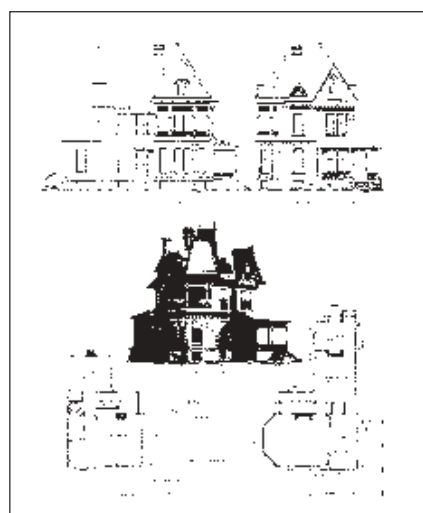
All across this country, in small towns, large cities, villages and hamlets, you will find remarkably beautiful traditional neighborhoods. Norfolk is no exception. These collections of houses were designed and grouped together to create a series of neighborhood streets and spaces of remarkable charm and character. Much though we admire the variety and individuality of these houses, we are most struck by the way in which each individual house and public building relates to its neighbors and the consistently high design standards followed by all. There is never a discordant or incorrect house.

Initially, houses and towns were built on the frontier of the wilderness, often far removed from civilization. The rapid growth of our country resulted in a series of building booms, in which thousands of houses were built each decade in each community. And yet, the results of this mass production were carefully crafted houses in a variety of architectural styles, all with superb proportions and ornament. Windows, doors, roof forms, and porches followed complex and sophisticated design principles and patterns.

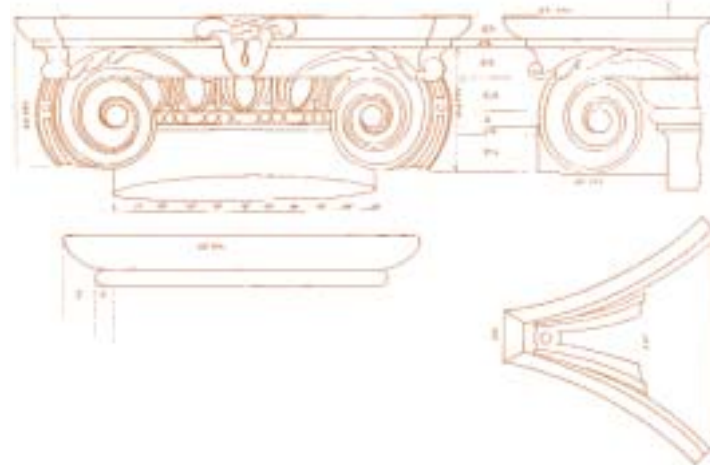
How was such a sophisticated level of design maintained across so wide a geographic area and for nearly 150 years? There were certainly not enough architects to design each of the houses. Architects did, however, contribute designs and principles to the building industry in a series of builders' handbooks known as Pattern Books. These books contained the principles and key details for a variety of architectural styles. They were the direct descendants of books created since Roman times, the means by which architects have passed along their knowledge of design to builders in remote places. From Vitruvius, to Palladio, to Asher Benjamin, to William Ware, architects provided helpful guides for the building industry.



Above Left: Traditional houses in Norfolk



Above Right: This example of Pattern Book pages originally published by William T. Comstock in 1881 is typical of the books used by American builders through the early part of the twentieth century.



Key construction and proportioning details were illustrated and described in a popular nineteenth-century builder's reference entitled *The Builder's Companion*, by Asher Benjamin.

In the second half of the nineteenth century, Pattern Books became part of builders' marketing programs. These attractively designed books were easy to understand. Their pages combined realistic drawings of houses along with floor plans and important details. There were many choices of floor plans and arrangements of architectural elements, but all used the details and proportions of the style.

Pattern Books set the rules, but each builder found ways of interpreting them, elaborating them, or even bending them. The result is the much-admired balance between individual expression and unity found in traditional neighborhoods. The patterns and elements of style were expressed differently in each region and often elements were "cross-bred" across different styles. They represented a consensus among architects, builders, realtors, and home buyers on the way to design buildings and communities. Later on in the early and mid portions of the twentieth century, mail order houses were enormously popular. Companies such as Sears, Alladin, Standard Homes Company, and others, created volumes of varied house designs available directly to consumers.

A Pattern Book Revival

Our goal in reviving the Pattern Book tradition is to help builders, home owners and architects understand the elements and principles of design that help create the distinct character and image of each distinct tradition.

UDA Pattern Books are designed as a "kit of parts," with a great deal of flexibility for the designers and builders who use them. They generally have three sections: Overview; Community Patterns; and Architectural Patterns. Occasionally they also include a Landscape Patterns section. *A Pattern Book for Norfolk Neighborhoods* follows this same structure and includes principles for building placement and massing for a variety of conditions and lot types.